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Triple Bill by Popular Composer Has World's Première at Metropolitan—Puccini Retains Command of Modern Operatic Style and Masterful Orchestration—Fine Casts Win Applause

As a matter of record let it be set down at once that the world's première of Puccini's three new one act operas, "Il Tabarro" (The Cloak), "Suor Angelica" (Sister Angelica) and "Gianni Schicchi," took place Saturday evening, December 14, at the Metropolitan Opera House. The event attracted an audience that packed the edifice, and filled the box office, for the price of parquet seats had been raised to seven dollars. Everybody that is anybody in elite New York, socially and professionally, was on hand. It proved that our metropolis understands the artistic and ethical value of "assisting" at a première of a new opera by a famous composer, and especially when it is a world's première.

It is difficult to know exactly what moved Puccini to write an evening of opera in this divided form. Perhaps he felt (after "The Girl of the Golden West") that his inspiration for sustained effort has passed its highest degree of potency. Perhaps he became enamored of the three storylines and as they contrasted strongly he saw a chance to display variety of style and treatment. Or, perhaps, aided by the discerning Ricordi, his publisher, our composer figured that novelty is the spice of operatic life, and a more pronounced appeal to curiosity could be made with a triple bill than with one long work in orthodox manner. However, it is the province of a reviewer to tell chiefly what a composer's work is like and not to speculate on his inner mental workings, his theories on the spherulic penumbra, and his relations to his check book. Therefore let us proceed to speak of the trinity of operas.

"Il Tabarro" is a swift little drama in plot, not unrelated to "Cavalleria" and "Pagliacci." The story concerns a barge owner, whose boat in this scene is moored to a darksome Paris quay. Various incidental bits of action give way to the love scene of Giorgetta, the barge owner's wife, and Luigi, her lover. They arrange a night rendezvous aboard the craft, the signal to be a light displayed by the woman. The husband suspects his wife and even while he sings a romantic duet with her, he shakes his fist behind her back a moment later and swears revenge. In the darkening gloom he lights his pipe. The blaze of the match is seen by the waiting Luigi, who comes from the shore. Michele, the husband, sets upon him, strangles him to death, and envelops with his cloak the kneeling dead form just as Giorgetta appears. She hypocritically offers to caress Michele and asks him to wrap his cloak around them both. He opens the garment, discloses the corpse of Luigi, and forces the horrified Giorgetta down upon the corpse. As modern Italian operas go, this story is a good one for musical treatment, and Puccini follows the same general ways he adopted in "Tosca," "Butterfly," and his other works. There are themes rather than melodies, intensity and speed of action are accompanied by appropriate stress and emotional heights in the music, and now and then a real lyrical outburst warms the heart of the listener. At all times the orchestration is rich and resourceful and the voice is treated conscientiously as a singing instrument with occasional declamatory tendencies. There is no denying that "Il Tabarro" holds the audience in thrall. The scene, too, with night-lit Paris in the shadowy background, as seen from the lonely spot on the river, has an inescapable fascination. The stage setter's art has made this picture a realistic one at the Metropolitan.

The cast could not have been improved upon. Claudia Muzio, in a role that is Nedda (of "Pagliacci") transplanted downward in the social scale, looked enticingly pretty and acted her role of seductress with skillful effectiveness. Her voice, never in better form, had wonderful body and ring, and she made every tone tell eloquently. Giulio Crimi, too, was at his best. He put force and passion into his portrayal of the lover and sang with fine free tonal utterance. Luigi Montesanto, the apex of the triangle, as it were, gave a striking study of the quiet, brooding husband roused suddenly to murderous fury. His duet with Giorgetta was a most well judged piece of vocalism. Alice Gentle, as a comical old vendor, proved herself to be a character actress of infinite resource

and much humor. Her make up was especially clever. Adamo Didur, a river type, also furnished some merry relief. The applause that followed "Il Tabarro" was prolonged and sincere.

"Suor Angelica" is not an important work, except for some beautiful bits of choral writing in liturgical mode. The characters all are women. The scene is a convent garden. Sister Angelica, one of the nuns, has been a lonesome and quiet penitent, never visited by anyone. (Continued on page 26.)

"OBERON" FOR METROPOLITAN

Première of Weber's Work in English on Saturday Afternoon, December 28

Saturday afternoon, December 28, will be the date of the Metropolitan production of Weber's romantic opera, "Oberon." The original English text by J. R. Planché will be used, the opera having been composed for Covent Garden, London. The score has been carefully edited by Artur Bodanzky expressly for the Metropolitan and the opera considerably curtailed. Mr. Bodanzky also has used

MUSICAL BOLSHEVIKISM IN PROKOFIEFF'S MUSIC

Young Russian Composer a True Revolutionist in Tone—His Hearers Startled and Surprised—First Russian Symphony Concerts This Season Draw Large Audience

The Russian Symphony Orchestra, Modest Altschuler, conductor, has been doing valuable propaganda work for Russian music in this country, and both because of the novelty of its programs and its excellent performances of many interesting and worthwhile compositions has won a large following for its annual series of concerts at Carnegie Hall.

The first pair of the 1918-19 series—this is its sixteenth season—of the Russian Symphony concerts took place Tuesday evening, December 10, and Wednesday afternoon, December 11, and aside from the several unfamiliar scores programed, there was a special attraction not only in the compositions of Serge Prokofieff but also in the presence as soloist (in his own piano concerto and solo morceaux) of that now much talked of young man from the land of the Bolsheviks.

There is no need every time a new composer comes out of Russia to go into a history of the music of that country and to trace its development from Glinka and Dargomizsky to Tchaikovsky and Scriabin. Russia has gone beyond its formative and foundational stage in music and its composers of today must be judged on their merits and not in relation to historical by-gones. And judged in an individual sense, Serge Prokofieff has nothing to do with simple old Glinka and other equally naive forerunners of the Neo-Russians. Prokofieff is a product essentially of today. He has been born into a world which understands the contrapuntal intricacies of Strauss, the whole tone vagueness of Debussy, and the harmonic license of Stravinsky, and therefore it is no wonder that his own musical idiom takes on the accents of some of the men whose methods appeal to him most and which he follows as practical examples.

It is not easy to put one's finger on this or that passage or episode in the Prokofieff music and to insist that it came directly from one or the other of the men just mentioned. It is more in his general tendencies than in specific details that Prokofieff resembles the other contemporary musical revolutionists. He eschews melody for melody's sake, he strives for atmosphere in preference to set harmonic designs, and he moves in free rhythms not in any way confined by the form he employs. The colors he uses are monochromatic; he does not mix or blend hues. There are few lights and shadows in his musical measures. They are, if one might put it that way, rigid pencil drawings or black and white ink sketches rather than tonal paintings.

A "Scherzo Humoristique" for four bassoons was original in idea but not in melody or rhythm. The humor was forced. The piece sounded like an etude. Prokofieff's piano concerto is another series of rhythmic figurations and decisive chord assertions without sensuous melody or harmonic seductiveness. The imagination of the hearer must at all times fill in the hues that suggest the atmosphere. A sonata, No. 3, does not differ essentially from the Prokofieff manner of writing for orchestra. His short pieces, "Moment fugitif," "Rigaudon," "Badinage," "Marche," are melodious in a naive way for a moment now and then, but on the whole their appeal is that of a recitation rather than of a song. The so called "Classical Symphony" of Prokofieff is not classical. It adheres superficially to the orthodox form but its thematic material is not distinguished and it has no overpowering, climactic or even deeply moving aspects. Prokofieff's pianism is healthy, vigorous, but detached from the ordinary idea that the keyboard should be made primarily to yield beautiful tone and to woo occasionally as well as to command. The audience gave Prokofieff a cordial reception and applauded him and his works heartily.

The Rachmaninoff E minor symphony, with its frank bid to the emotions and the dramatic sense, was like a veritable ray of sunshine. Conductor Altschuler and his men, who had obviously expended much labor and thought upon Prokofieff and played him well, did better than that by Rachmaninoff. His symphony had a stirring reading and the house rose at the composer, who sat in a second tier box and modestly tried to hide. He bowed his

(Continued on page 45.)



Photo by Courtesy of Chicago Daily News.

JOSEPH BONNET.

The French organist, who was paid the rare compliment by the management of the Boston Symphony Orchestra of being engaged to play the Guilford organ symphony; it is the first time in many years that an organist has been soloist with that organization. His success with press and public—a real triumph—more than justified the management in its selection. His recent Aeolian Hall recital in New York was also an unqualified success. He now begins a transcontinental tour which calls for appearances in most of the principal cities from one ocean to the other, including three concerts with the Chicago Symphony Orchestra.

Weberian motifs in the construction of recitatives to take the place of Planché's spoken dialogue.

The scenery has been designed and painted by Joseph Urban. He also has designed the costumes. The cast will include Paul Althouse, Rosa Ponselle, Alice Gentle, Marie Sundelius, Raymonde Delaunoy, Giovanni Mortinelli, and Leon Rothier, while Bodanzky will conduct.

BOSTON SYMPHONY IN DETROIT

A Mæcenat to Give Five Invitation Concerts

Just as the MUSICAL COURIER goes to press, the report is received that some Mæcenat of Detroit—evidently not in sympathy with the splendid efforts of Mr. Gabrilowitsch and his men to provide that city with a fine orchestra of its own—has engaged the Boston Symphony Orchestra to give a series of five concerts there this winter for which he himself will pay. There is to be no ticket sale, the entire audience being invited by the anonymous Mæcenat. Detroit was formerly one of the cities included in the traveling itinerary of the Boston organization.

Mr. Gabrilowitsch, seen in New York, where he played on Tuesday of this week, said: "I have heard absolutely nothing of any such plan." Owing to the lateness of the hour, the Boston Symphony management could not be reached, to confirm or deny the rumor, so it is published only for what it may be worth. On the face of it the idea seems preposterous, but as it came from a source absolutely conversant with musical affairs in Detroit, it is printed.

GENERAL PERSHING'S HOME CITY CELEBRATES ALLIED VICTORY WITH "PEACE PARADE"

Entire Population Turns Out Behind Brass Bands for Triumphal March—Boguslawski Plays—Capacity House Greets McCormack—War Concerts—Notes

Lincoln, Neb., December 9, 1918.

One of the biggest celebrations ever given in Nebraska's capital city was the famous "Peace" parade, when thousands marched, to the martial airs of bands and drum corps, through the wide streets and avenues, proclaiming the joy that was in every heart. Every available band in and around Lincoln helped proclaim the fact that Pershing's home town took a special pride in the day. Bodies of students from the high, parochial and private day schools, from the Nebraska State University, from Cotner College, and from Wesleyan, made the air ring with their yells and college songs adapted to fit the day. After the parade, many visited the Pershing home at 1748 B street, where resides the general's sisters, May Pershing and Mrs. D. M. Butler, active in musical circles, and General Pershing's ten year old son, Warren—an absolutely wideawake replica of his famous father; young Warren is a member of the boys' vested choir at Holy Trinity Episcopal Church, where the service memorial tablet list of churchmen in service is hanging, with John Pershing as the first name.

Matinee Musicals Presents Boguslawski

At the First Congregational Church, Monday afternoon, December 2, the Matinee Musicals, in its two hundred and ninety-first afternoon concert, presented the Russian artist, M. Boguslawski, in recital. The beautiful church and the refined aspect of the surroundings lent additional charm to the event and made an admirable setting for the artistic program. Many musicians heard the noted pianist in his recital at College View, when he quite astounded his admirers with his stupendous technic. Monday's program elicited prolonged applause and many encores were granted, among them a repetition of the Chopin G flat etude, the Chopin G sharp minor valse, and Liszt's "Liebestraum," No. 3. A novelty was the "Italian Pilgrimage," by Liszt, which was of the greatest interest.

John McCormack Draws Capacity House

John McCormack, the soldier's singer, delighted an immense crowd at St. Paul's Methodist Church on Thanksgiving night, when he was brought here through the energetic activities of Lincoln's most capable manager, Mrs. H. J. Kirschstein. Three hundred and fifty khaki clad boys were guests of the evening and lent a military air to the appearance of the audience. By actual count, twenty-four recalls were acknowledged by the Irish favorite, and his encores included "Little Mother o' Mine," "There's a Lady Sweet and Kind," "Long, Long Trail," "Mother Machree, I Hear You Calling Me," and "Macushla." He was in excellent voice, and likewise excellent appearance, having lost much of his surplus avoirdupois, and thus presenting "the ideal proportions for the operatic hero," as the State Journal puts it. McCormack adjusts his programs to suit the age and he finds the songs the people want. He was ably supported by Edwin Schneider, accompanist, who came in for much credit by the big crowd. A surprise was in store when Winston Wilkinson drew the bow across a remarkably fine violin. He plays without mannerisms, possesses a sure technic, a good brain, and is an all around artistic violinist; his future is most promising. Mr. McCormack left the following day for Chicago, where he appeared in "La Bohème" with Galli-Curci.

Musicals at the Governor's Mansion

A delightful musicale was given Thursday afternoon, December 5, in the executive mansion, under the auspices of the National League for Woman's Service for overseas relief. The reception rooms were decorated with "Baby's Breath" roses and yellow chrysanthemums over the fireplaces, and a happy, congenial air pervaded. In the reception line were Mrs. Keith Neville, wife of the present Governor; Mrs. Samuel McKelvie, wife of the Governor-elect; Mrs. E. L. Hinman, Mrs. Harry Harley and Mrs. Lees. Mrs. George H. Holden, who has worked hard for the success of the undertaking, announced the numbers which were given in the first reception room, two grand pianos being used. The sum of \$270 was realized. Miss Perry possesses unusual talents, voice, poise and temperament, and delights always. The harpist, M. Shandfelt is heard all too seldom, for she is the true harpist, making a life work of her chosen instrument. Miss Raymond's young, vibrant voice was heard to advantage, Miss Chase furnishing the violin obligato. The ensemble numbers by Dorothy Morton and Adelyn Wood, both of

Omaha, deserve more than passing notice. The unity of the ensemble, the strong personality of the performers, and the faithful grasp of the composers' aims made their numbers of the highest order of merit. Ruth Olson was naive and wholly charming in her group, and when she responded with "Jean," by Spross, for an encore, the music lovers were delighted. A bit of romance was added to her appearance, for the favored few who knew that at twilight of that day she was to become the bride of Max Anderson, Mayor of Beloit, Kans. She is a member of Sigma Alpha Iota and much experienced in lyceum work. The much anticipated pleasure of hearing the talented singer, Edith Roberts Ludwick, after three years of home and maternal cares, was one of the delights of the matinee. To those who know and feel the music of her voice is not describable—it goes deeper than words can express. The warmth, the depth and the great breadth of her range, combined with ideal vocalization and the deepest emotions made her singing one of the greatest pleasures of the season. "Apparitions," by Downing, of Chicago, with whom Mrs. Ludwick coached in this song, was appealing and beautiful. As an encore she delighted with "To You," by Oley Speaks. After the program light refreshments were served in the dining room.

War Concert by Edith Lucille Robbins

Miss Robbins and her talented brother, Floyd Robbins, leading pianist and teacher of Kansas, were heard in a joint recital at the Temple Theatre, given for war work. This was their third joint appearance and was attended by an enthusiastic audience of the best musicians. Mr. Robbins was heard in two groups, the first of which this correspondent missed, but his Rachmaninoff prelude in G minor was given with assurance and technical finish. "Clochette dans la brune," by Hendriks, and the Chopin polonaise in F sharp minor, were authoritatively presented. Miss Robbins, who is director of the Robbins Voice Studio, gave a varied program, showing the remarkable range and flexibility of her well trained voice. A delightful reception was given by Miss Robbins Sunday afternoon in honor of her brother, and many availed themselves of this opportunity of meeting the artists socially.

Mauder's "Song of Thanksgiving"

Carrie B. Raymond presented Mauder's "Song of Thanksgiving" at the First Congregational Church before a large audience, November 24. Mrs. Raymond as organist and drill master has long been acknowledged as a musician par excellence and she never disappoints. Her church quartet, consisting of Vera Upton, soprano; Mrs. Arthur Gutzmer, contralto; Charles Bagley, tenor, and James Reid, bass, presented the work admirably with a well drilled chorus choir.

Children's Festival

The Lincoln Woman's Club, the largest club of its kind in the world, gave its opening number in Lyric Theatre, a children's carnival, directed by Hazel Kinsella, with a program of part songs, admirably sung, under the direction of H. O. Ferguson, director of public school music. It was a gala day for the children who played and sang the solos of brownies, stars, hours, gipsies, fairies, primroses, elves and nymphs. The aesthetic dances were particularly enjoyable. Miss Kinsella conducted with precision and well directed energy. An orchestra composed of Wilma Given, Vesperia Luce Strain, Faye Stephens, Elsie Dietz, E. Jansen and Helen Palmer, added much to the performance.

Lincoln Notes

The death, by influenza, of Ellis Davis Singer, three year old son of Rabbi and Mrs. Jacob Singer, is mourned by all. Rabbi Singer has been seriously ill, but is convalescent.

At the twenty-third State convention of Federated Clubs, held at the Lincoln Hotel, community singing played a great part. At the banquet Dorothy Raymond delighted all with "The Magic of Your Eyes," one of the songs the people like to hear.

Thurlof Lieurance gave a talk recently on "Indian Music" at the home of Mrs. T. J. Doyle, president of the Woman's Club.

Mrs. Howard Enslow's death is being mourned by every lover of beautiful singing. For fifteen years she had

been prominent in the musical life of our city. She leaves a husband and four children.

Carl Beutel and Clemens Movius were heard in joint recital at Wesleyan Conservatory of Music, University place, on November 29. Mr. Movius, who has not appeared recently, but who has long been connected with Wesleyan, sang to the delight of all, responding graciously with "The Pretty, Pretty Creature." Carl Beutel, pianist, gave of his best in a varied program.

Sigma Alpha Iota met with Dorothy Emerson, Friday, December 6, and the following girls were initiated: Lela Hardy, Donna Hayes, Ethel Biles, Hazel Hindmarsh, Irene Tanner, Neola Tanner.

Mme. de Vilmar, who has been quite prostrated with influenza, is recovering.

Mrs. Edward S. Luce entertained her students of Cotner Conservatory recently at a studio tea, when the young matrons in the class presented the program.

E. E. B. L.

AUSTRALIAN PIANIST MAKES HONOLULU DEBUT

Heard with Selinsky Quintet—Musicians Entertain Soldiers—Rebecca Clarke Discusses Philharmonic Program—Concert for Red Cross

At the third concert of the Selinsky Quintet of the Philharmonic Society of Honolulu, November 15, Jessie Masson, the Australian pianist, made her debut before a Honolulu audience in Chopin's andante spianato and polonaise. Her phrasing and tone in the andante were lovely; her verve and brilliancy in the polonaise brought forth calls for an encore from a united house. She played Poldini's "Dancing Doll" for an encore.

The ensemble numbers were accorded enthusiastic applause. The opening "Dumky" trio (Dvorak) tremendously stirred the audience with its Bohemian spirit, the Mozart divertimento for violin, viola and cello caught the attention of its hearers with its dainty elegance and sprightliness, and the Dohnanyi quintet, which closed the program, again proved the splendid ability of these artists as ensemble players, and that Honolulu can appreciate it. At each succeeding concert a few more chairs have had to be added to the regular seating capacity of Mission Memorial Hall, and everywhere are heard expressions of warm appreciation of this new venture for Honolulu.

Musicians Entertain Soldiers

The Selinsky Quintet gave a concert at Schofield Barracks for the soldiers, Thursday evening, November 21, made up of separate movements from the Mendelssohn and Grieg quartets, the Tchaikowsky trio, and solos by each of the artists who have come to Honolulu to play with the Philharmonic Society—May Muckle, Rebecca Clarke, Jessie Masson and Max Selinsky, leader.

Rebecca Clarke Discusses Philharmonic Program

Rebecca Clarke, viola soloist, gave the first of a series of talks on the programs of the Philharmonic concerts at the assembly hall of the Normal School, on Thursday, November 14, analyzing the program of the concert given on the 15th. Each program will be taken up in turn and analyzed the day preceding the concerts during the remainder of the season.

A Red Cross concert was given on Tuesday evening, November 10, by Frank Moss, pianist, assisted by Mrs. A. G. M. Robertson, soprano, and Robin McQuesten, violinist. Mr. Moss and Mr. McQuesten played the César Franck sonata and Mr. Moss gave an interesting reading of the MacDowell Celtic sonata and a group consisting of an etude, Zarembski; the largo from the B minor sonata, Chopin; "Faust" fantasia, Gounod-Liszt. Mrs. Robertson sang a group consisting of Mimí's song from "La Bohème," Puccini; "La Chanson de l'Alouette," Folo; "Chère Nuit," Bachelet. Mr. Moss did himself full justice. Mrs. Robertson's voice, which has a lovely lyric quality, did not show to its usual advantage on this occasion. Mr. McQuesten is a violinist of much promise, having but started his work, one might say, and having youth and a fine musical instinct in his favor. Mrs. A. B. I.

Fay Foster Rushes to Detroit

Last Tuesday evening, December 10, Fay Foster was noticed in the Pennsylvania station, and in response to an inquiry as to her destination, she replied: "Running off to Detroit, Mich., as guest of the Fine Arts Club. The club is producing a number of my compositions Thursday evening." Then she called back, as she hurriedly moved on, "I'll tell you all about it when I come back."



JEAN
McCORMICK

American
Contralto

Aeolian Hall Debut—December 6, 1918

What the Press Said:

She proved an experienced artist. With a contralto voice of good quality and with musical taste in a program from Marcello to Kramer, including lyrics of Grieg and an air from Tchaikowsky's "Jeanne d'Arc."—*New York Times*.

She revealed good vocal material and musical instincts.—*New York Globe*.

She sang Tchaikowsky's "Adieu Forests" from "Jeanne d'Arc" with great power and feeling—made a distinctly favorable impression.—*New York Herald*.

A dramatic contralto of fine cultivation and unusually high order of vocal equipment. In the recitative and aria "Adieu, forests" the sterling quality of her musicianship was made

most manifest—in every instance was shown unerring taste and utter sincerity. The group of four Griegs and the Italian group afforded some excellent opportunities for the favorable disclosure of a fine talent.—*New York Morning Telegraph*.

A fine natural voice and of unusual range.—*New York Tribune*.

She made a distinctly good impression in her first recital.—*New York Evening World*.

A good voice and extended in range. In the "Jeanne d'Arc" air there was dramatic instinct and also in the old airs a good musical feeling.—*New York Sun*.

Personal Address: 179 West 73rd Street,

New York City

THE BIRTH OF AN IDEA

Arthur A. Penn Relates the Story of "The Magic of Your Eyes"

I once read a story by Barry Pain called "The Autobiography of an Idea." Like nearly everything that Barry Pain wrote, it sticks in the memory. The author's point was that an idea was a tangible thing, something conscious, something that had knowledge without the usual apparatus for its acquisition and storage. Prior to birth the idea sees without eyes, hears without ears. It moves at its will and material things cannot hinder its movement. If an idea is going to come to you, neither locked doors nor iron walls will prevent it. It arrives inevitably; if it wants you to be its parent you cannot prevent. Well, then, this story of Barry Pain's went on to describe the pre-natal sensations of an idea, a brilliant, original idea—the most humorous and laughable idea imaginable. It related the indecision that swayed the idea ere it could make up its mind what particular human being should be its parent; into what human brain, in fact, it should enter, in order that the idea might be given birth and become a tangible, welcome addition to the world's literature. From subsequent happenings it appeared that an idea, like a good many people, is a creature of whims. The idea deliberately rejected as a parent a poor literary hack whom every reader of the story must have hoped would prove to be its earthly parent. Instead, the idea did something incongruous, almost monstrous. It entered the brain of a man who did not need more of this world's rewards than he already possessed, a man who at the moment the idea took possession of him was torn with the anguish of a bitter bereavement. Uncontrollable mirth immediately ousted grief in this distracted mind, and its possessor, intoxicated against his will by the possibilities thus engendered within him, was irresistibly moved to give birth to the idea. He did so. He put it on paper and sent it to a big magazine. The story proved a sensation for the whole civilized world, and the



Left to right: Lieut. Victor C. Querrier, Twelfth Alpine Chasseurs (Blue Devils), Lieut. Paul Croamarié, 148th Light Infantry, and Arthur A. Penn, composer of "The Magic of Your Eyes," "Smilin' Through," etc., whose guests the military gentlemen were during their stay in this country. They are members of the French Mission to the United States.

idea itself explained how gratified an idea can feel when it knows that its faith in itself has been justified by the events. The rest of the story does not matter. It has no immediate bearing on what I have in mind. I have always fostered a tender appreciation for the fancy that a successful story, or song, or painting—anything created, in fact, that seemed the result of an inspiration—was really the work of some spirit or imp or soul, call it what you will, acting through the agency of a living human entity. Barry's whimsical notion of an idea seeking and selecting its own parent is a case in point. Nobody has the right to claim any personal credit for creating something that an appreciative world applauds. On the contrary, he should accept the honor thus thrust upon him with becoming humility and a sense of profound gratitude that he should have been selected as the parent of an idea or inspiration. Parents generally take credit for bringing into the world a clever, precious child. They have no business to take any credit whatever. Everybody knows that, no one better than themselves.

The "Autobiography of an Idea" of Barry Pain's was recalled vividly to me the other day when somebody happened to inquire how I came to write "The Magic of Your Eyes," a ballad that is achieving a degree of success and popularity that is generally conceded to be remarkable. In relating the circumstances, it must distinctly be borne in mind that I, who relate them, claim no credit or merit whatever. I am perfectly sincere in admitting my gratitude that the idea, which subsequently upon birth proved to be "The Magic of Your Eyes," should have selected me as its parent. But the whole merit belongs to the idea itself and its source (whatever that may have been). It is a complete idea of birth. Evidently this idea was never meant to be anything than a song. Had it been otherwise it is

unlikely that the melody, the title and many of the lines of the text itself would have come into being simultaneously.

For that is what happened. The offertory was being collected in the church of which I was organist. The rector sat within the altar rail watching me, as I extemporized, in apparent appreciation, while every now and then the stillness in the church itself was interrupted by the clink of a quarter which somebody dropped in the plate. It was at this moment that the idea, having made up its mind who should be its parent, entered my brain, and, quite unconsciously, I at once gave it birth. Having taken form in my brain the idea lost no time in traveling thence to the tip of my fingers, whence it came in contact with the ivory keys of the organ. The rest was easy. I saw the rector start slightly at the sudden transition from a motive and Gregorian sternness to one of melodious enchantment. He evidently thought it was unusual and not, perhaps, as strictly ecclesiastical as the circumstances and the occasion warranted. Of all this I was quite unconscious, though I remember wondering a little why he looked half shocked and half enraptured at the same moment. The melody played itself, the title stood in plain bold type on the reading desk before me, and the lines, "Oh, the Magic of Your Eyes, like twin stars of hope they rise," stared me in the face. There was an unusually large congregation that Sunday and the collection took a long time. Thus the idea had ample time for comfortable birth and to become thoroughly used to and satisfied with its new surroundings.

After the service the rector mildly expostulated with me on the dangerous approach to the secular I had indulged in. But his duty in this direction speedily gave way to curiosity as to "what it was." He was plainly impressed. I decided to be frank with him. "That," I said, "was my new song, 'The Magic of Your Eyes.' Did you like it?" "It was beautiful!" he exclaimed, "but could you not make it a sacred song?" I explained that I hadn't "made" it at all. It was done for me. As well ask a mother to change a girl for a son and heir! He appeared dazed. Sometimes I fear he thought I was not quite right in the head. He had read about the vagaries and eccentricities of musicians and believed most of it.

Usually I rode leisurely home in a trolley car. Today I besought a warden to give me a lift in his car. He did so. I was home in a trice, with the new born idea carefully fondled. I took it at once to the piano, dressed it in manuscript, watched it develop all its faculties that day until the words and the accompaniment were complete, and then sent it to my publishers, M. Witmark & Sons, to grow up and make a name for itself. This it appears to be doing very well.

That is how I came to write "The Magic of Your Eyes."

CLEVELAND CONCERT GOERS
HEAR TWO ORCHESTRAS

Cleveland, Ohio, December 9, 1918.

Mischa Levitzki Called a Phenomenal Artist

Especially interesting and delightful to people who particularly enjoy and appreciate piano recitals was the appearance of that phenomenal artist, Mischa Levitzki, on Friday morning, November 29, in the ballroom of Hotel Statler. It would be difficult to select any one quality in Mr Levitzki's playing which stands out more prominently than another. He seems to possess every known attribute which makes a great artist. Brilliant technic, wonderful interpretative ability and a full ringing tone place Mr Levitzki in the very foremost ranks of the pianists of today. His program was as follows: Organ prelude and fugue, A minor (Bach-Liszt); andante, F major (Beethoven); "Ecosaisies" (Beethoven); sonata, G minor (Schumann); impromptu, F sharp (Chopin); etude, G flat (Chopin); nocturne, F minor (Chopin); staccato etude (Rubinstein); waltz, D major (Stojowski); "Marche Militaire" (Schubert-Tausig).

Nearly as difficult as choosing particular qualities in Mr. Levitzki's playing is the task of selecting any one or two numbers on his program for special mention. All were deserving of "special mention." However, the Rubinstein staccato etude was perhaps the "high spot" of the program. As an encore to his last number, he played Liszt's sixth Hungarian rhapsody. The audience expressed its appreciation by hearty applause.

Philadelphia Orchestra Leaves Deep Impression

No person who heard the Philadelphia Orchestra in a Tschaiowsky program at Grays' Armory, Thursday evening, December 5, could have been long in doubt as to the chief characteristics of Leopold Stokowski, the conductor. Intensely emotional, he led his audience during the evening through the entire breadth of the scale of human emotions. From dizzy heights of beautiful dance rhythms to deepest depths as represented by many of the moods of the "Pathetic" symphony he led them unerringly, and both orchestra and audience were alternately lifted and cast down, just as he dictated. It is surely an indication of true understanding to inspire in others what one feels himself. The symphony composed the greater part of the program, but to offset the rather mournful tone, it was followed by dances in lighter vein. The program closed with the "Marche Slave," a most opportune composition and one which was a satisfying finish to a memorable program.

Russian Symphony Presents Novelty Program

The program presented by the Russian Symphony Orchestra, Modest Altschuler, conductor, on Monday evening, December 2, at Gray's Armory, might well be called a novelty program. It was composed, contrary to custom, almost entirely of short numbers. A suite, "To the Sun," by Vassilenko, was a charming music picture, or pictures, as it included five short pieces, descriptive of their titles—"The Grasshoppers," "The Dryad," "The Gnomes" and "The Dance in the Air." Other numbers were Tschaiowsky's "Italian Capriccio," two Caucasian sketches by Ippolitoff-Ivanoff, four piano pieces by American composers, adapted for orchestra by Mr Altschuler, and for the close a paraphrase on the allied hymns by Glazounow. The andante in B flat, by Tschaiowsky, which was given as an encore, was one of the most beautiful orchestral offerings of the evening.

Lila Robeson, contralto of the Metropolitan Opera Company, was, as usual, accorded hearty applause after each

(Continued on page 10)



CHRISTINE

LANGENHAN

Dramatic Soprano

REMARKABLE SUCCESS

WITH

Minneapolis Symphony Orchestra

CARYL B. STORRS in Minneapolis
Tribune, December 9th, 1918.

... She is a genuine artist in feeling and interpretation and sings assuredly and tastefully.

Press Comments in full:

The soloist, Christine Langenhan, sang in Minneapolis for the first time and created a decidedly favorable impression. She is a genuine artist in feeling and interpretation and sings assuredly and tastefully. Her voice is a dramatic soprano of excellent quality and under good control. "Farewell Ye Forests," from Tschaiowsky's "Joan of Arc," was given with deep feeling, which deepened into its encore, Cadman's "Land of the Sky Blue Water." This ever-lovely American song has never been more artistically sung here than by this songstress. Her second number was the aria, "My Strength Is Spent," from Goetz's unfamiliar opera, "The Taming of the Shrew," and indicates that the composer hardly caught the romping irony of Shakespeare's greatest farce. As an encore another fine American song was given, Vanderpool's "Values." (Signed) CARYL B. STORRS.

SOPRANO IS THE SOLOIST

Christine Langenhan Sings With Orchestra at Fourth Concert.

By VICTOR NILSSON

Christine Langenhan, dramatic soprano, was the excellent soloist who, in a beautiful voice and with good technic, sang her Tschaiowsky and Goetz arias, "Farewell, Ye Forests" and "My Strength Is Spent," from "Taming of the Shrew," with touching sentiment. The singer sang extra with the orchestra two American songs, Cadman's "Land of the Sky Blue Water," in which she scored particularly, and Vanderpool's "Values."—Minneapolis Journal, Dec. 9th, 1918.

MANAGEMENT:

HUGO BOUCEK, 116 West 39th Street
New York

THE DUO-ART WITH THE CHICAGO SYMPHONY ORCHESTRA

Orchestra Hall, Tuesday and Wednesday Evenings, December 10 and 11, 1918

Eric Delamarter, Conducting

Program

Star-Spangled Banner
Joyeuse Marche.....Chabrier
Symphony, D minor.....Franck
Lento—Allegro non troppo
Allegretto
Allegro non troppo
Concerto for Pianoforte No. 2, G minor, op. 22..Saint-Saëns
Andante sostenuto
Allegretto scherzando
Presto
Recorded by Harold Bauer on the Duo-Art Piano
Norwegian Rhapsody.....Lalo

Musical Chicago was given something of a surprise last week at Symphony Hall, when the Duo-Art piano was heard with the Chicago Orchestra. This was the first time this instrument had ever been heard in a public performance in Chicago, and for two nights there was displayed to the musically inclined of Chicago the wonderful ability of this instrument to give exact reproduction of the playing of such an artist as Harold Bauer.

Those who heard the Duo-Art for the first time were surprised and then mystified, for it seemed as though the large audiences were listening to this great pianist in person, and yet there was no one before the instrument. There seemed to be a mysterious force at work, and only the sinking of the keys of the piano would indicate that any motive power was giving to the ears the very playing of Mr. Bauer, who was far away from Chicago. It gives the impression that there has been written for all time the ability of the absent musician, just as is given to the world at large the thoughts of a writer printed in a book.

There is in this ability of the Duo-Art piano to reproduce the playing of a pianist, the impression that the absent pianist is in reality transferring his thoughts to those hundreds of miles away. When the artist who has made a record has passed on it will give another thrill of wonderment, and that same feeling of mystery will possess one when listening to the Duo-Art in its fullness of musical expression, or that it is the creating of another art which will give to the world added musical pleasure.

The record of the Saint-Saëns concerto No. 2, G minor, op. 22, made by Harold Bauer, was given to introduce the Duo-Art to Chicago, and the dates, December 10 and 11, should be remembered, for it marks a step in the musical history of Chicago. This Bauer record had been played with orchestra before in the East—once in Philadelphia, Leopold Stowkoski directing, and in New York under the baton of Walter Damrosch. This Chicago introduction was given under the leadership of Eric Delamarter, conductor of the Chicago Orchestra.

Much has been said in the Eastern papers regarding the concerts of the Duo-Art, and it was to be expected that the Chicago papers would devote much space to this first Western appearance of the instrument. The piano used was a new Weber concert grand. Those seated in the right section of the hall, where the full musical powers of the instrument were best heard, could not but realize that here was another concert grand that will be heard in concert from now on and which will add to the best of America's instruments which are regarded as the finest in the world.

The novelty of the work of the Duo-Art was a bit confusing to some of the writers of the daily press. Yet there was in all the criticisms the same admiration of the wonderful qualities of the instrument as impressed the musical critics of the East.

The audiences were moved to an expression of their thoughts by loud applause after each movement, and the somewhat puzzled hesitation in the applause after the first outburst showed the loss of the personal element, for there was no one to respond to the applause, and one felt that the instrument might have made a bow by lowering its lid, which would have been at least as graceful as the acknowledgment of Conductor Delamarter, or other conductors who are in the habit of responding to the plaudits of the audiences before which they appear.

To listen to the comments of those who heard the Duo-Art for the first time it was evident that there were some who felt that their feelings had been trifled with. Harold Bauer was there, and yet he was not there, and that mysterious presence and absence was resented at first. Then the fact seemed to make itself felt that this record was like that of the book of the writer, the picture of the artist, the music of a composer like Saint-Saëns and that the maker had left his work to be enjoyed for ages after his passing on.

Then the Chicago people had the same difficulty in comprehending one fact that must always be carried in the mind when listening to the playing of such a record as this. There was the playing of Bauer and the perfect reproduction of his technic, more perfect than Bauer himself would give it personally, for Bauer himself has gone over his record time and again, and, listening to his own playing, has called it a perfect record of his interpretation of the Saint-Saëns concerto in every respect. But one must remember that when Bauer plays in public he uses another make of piano than that used here—an instrument with its own tonal individuality. If he should use a different make of piano than he always does he would bring forth a different tonal quality. This is exactly what is done when the Duo-Art plays upon a different make of piano than does Bauer in his concerts, and the Duo-Art will do just as the master who made the record does—give forth a different tonal quality.

In these concerts the instrument was a Weber. Bauer uses a Mason & Hamlin in his public work, and while this record was made upon the Weber piano the public has

not heard him play on the Weber. This will serve to explain to some why they did not feel that the Duo-Art was giving an exact reproduction of Bauer's playing, and yet it was doing just what Bauer himself would have done had he been playing the Weber concert grand with its own individuality of tone. This must always be taken into consideration in listening to the records of Hofmann, who uses the Steinway piano, or in the records made by Paderewski, or even of Ganz, who also use the Steinway in concert, or of any one of the other great pianists who will be heard in these public concerts from time to time. When the criticisms come to this point one must remember the difference in the tones of the different makes of pianos used by the artists.

As already stated, the papers of Chicago were generous in their praise of the Duo-Art, and what was said indicates the importance of this musical event, for columns were devoted to the recording of this event. Herman Devries, the dean of the Chicago critics, said that the "pianist-less" piano had been heard, and asked the readers of the daily American to "imagine a superb piano drawn up on a stage, an orchestra of première excellence forming the background and an audience of many hundreds gathered for a new message." Mr. Devries seemed to grasp the meaning of this message of the Duo-Art, for he said again:

Of sensations there has been no dearth this season. Another one to be catalogued in the year's calendar is the actuality of the pianist-less piano—the concert solo—the piano solo with the piano as soloist—and a symphony orchestra respectfully at its will!

Other days would have labelled the science that made last night's thrill nothing short of witchcraft.

Imagine a superb piano drawn up upon a stage—an orchestra of première excellence forming the background, and an audience of many hundreds gathered for a new message.

Then imagine the piano giving forth the exact reproduction of a rare art—the great and individual art of Harold Bauer, while Bauer himself is several hundred miles away!

Imagine hearing the grace, the charm, the poetry, the inimitable something we call piano personality reproduced to the life as it were; every shade of expression, every dynamic inflection—faithfully true to its maker's original will.

The public sat rather dazed after the first outburst of applause, subconsciously awaiting the appearance of Bauer and his bow of acknowledgment. A ripple of astonished admiration ran through the audience at the close of the first movement, and this evidence of genuine interest continued throughout the concerto, Saint-Saëns' G minor.

The illusion was complete.

It will be impossible to reproduce in full all of these criticisms, but the views of the other daily papers are shown in the appended references. Carleton Hackett said in the Post:

It was a remarkable stunt at Orchestra Hall last evening when the Duo-Art piano played Harold Bauer's record of the Saint-Saëns' G minor concerto with the Chicago Symphony Orchestra. The instrument contains an extraordinarily sensitive recording apparatus which gives out a distinctly pianistic tone, a tone with the quality of the human touch in it and nothing of the hardness of the mechanical piano-player. To show its fineness it is quite proper to



Photo by Kaufmann & Fabry Co., Chicago.

THE DUO-ART WITH THE CHICAGO SYMPHONY ORCHESTRA.

give it an orchestral accompaniment, for what it can do is worth serious consideration.

How the individual reacts is probably altogether a matter of temperament. If one were of an imaginative disposition and gave himself up to the spirit of the occasion it might be quite possible that he could see the shadow of Harold Bauer's astral body sitting at the keyboard and feel the force of his personality in the tones of the piano. If one just listened to the sounds and had not the program before him, I am disposed to doubt whether he could distinguish the peculiar qualities of Bauer's playing. You would have known that it was a personal record and not merely a mechanical reproduction of the notes, but whose record might have been open to doubt. A piano shark who sat next to me was of this same opinion, so I felt re-enforced in my own belief.

Mr. Delamarter handled his difficult task well, yet it seemed to me there was a certain inelasticity in the relations between the Duo-Art piano and the orchestra. But this again may have been psychic and due to my consciousness of the fact that this was a set record and therefore inalterable. In any performance where the human element enters in there always is a certain give and take due to the feeling of the moment, for no artist could in the flesh ever play every note of a concerto absolutely alike twice in succession.

But once the record has been made and the roll placed within the piano there cannot be the slightest variation, so the conductor must have almost superhuman accuracy to follow the instrument in all its variety of shadings. This perfect ensemble Mr. Delamarter could not always maintain. For once the positions were reversed and the artist did not tremble before the conductor's baton, but was the master, since after the button had been pressed no power on earth could stop the instrument until it had run its measured course. It must have been a strange sensation for Mr. Delamarter, since normally the conductor by the very nature of things must be the absolute dictator.

Mr. Bauer evidently worked over the record with the utmost care until every accent, every shade and every rhythmic variation had been polished to the last degree. For clarity it was absolute perfection, and a something to which belike no artist ever attained in actual performance. It was exactly what Bauer believed Saint-Saëns intended, yet in its limpidity is sounded almost inhuman. It is well nigh incredible that human fingers in the heat of the concert hall could play all those notes with such unflinching accuracy, and something of the charm seemed to evaporate because of this sense of infallibility. As a record it was extraordinary, a thing to marvel at, yet I would rather hear Harold Bauer play the music, even though some places might not come out quite so clearly.

The audience, the orchestra and the conductor were all much interested in the exhibition, for it was a remarkable display. The Duo-Art is an extraordinary instrument and one well worth hearing under such unusual conditions.

Edwin C. Moore, in the Journal, also gave considerable space to this appearance of the Duo-Art, and said:

To hear a piano concerto played with power and expression, though apparently without human guidance, is just a little uncanny. Those who were at Orchestra Hall last night had that experience. The piano was the Duo-Art; the concerto was Saint-Saëns' work in G minor, and it was accompanied by the Chicago Symphony Orchestra, with Eric Delamarter at the baton. The effect was very much as though some pianist had borrowed a cap of invisibility from the Arabian Nights and come upon the stage to be heard and not seen.

There was nothing startling about the stage setting, merely a grand piano, and under it a black, mysteriously unobtrusive box, partially concealed by ferns, very much like the chest from which a vaudeville dealer in magic and spells produces his transformations. An attendant adjusted a roll of paper and took his seat to one side. A wire, like the one used by a travelogue lecturer to signal for a change of pictures, led from the instrument to the conductor's stand. Director Delamarter raised his baton, pressed the button and the joint performance began.

Patrons were told that the concerto was originally recorded by Harold Bauer. Those who remembered the appearances of this famous pianist in the flesh could readily believe the statement, for it had practically all his personal idiosyncrasies of interpretation. The keys fell as though pressed by invisible fingers, the music swelled, retarded, rose, fell, or stopped entirely. When there was a long orchestral passage without piano, Conductor Delamarter pressed the button which stopped the motor, when the piano was

due to enter again, another pressure started the mechanism. The only pauses made were between the movements, when the attendant in charge removed the paper roll and inserted another. This took a little time, but no longer than an appreciative audience is accustomed to applaud a favorite soloist.

It was in fact a symphony concert, but with the Duo-Art piano instead of a human soloist. The orchestra played Chabrier's "Marche Joyeuse," César Franck's symphony, and Lalo's "Norwegian Rhapsody" as a surrounding setting for the invisible pianist. Incidentally the concerto was played considerably better than it has been at times on the same stage when a pianist brought his personal fingers to do the task.

Henrietta Weber, in the Herald-Examiner, said of the second concert by the Duo-Art with the Chicago Orchestra:

Duo art is real art when the medium for its expression is the Duo-Art piano. For the second time the Chicago Symphony Orchestra, under the efficient leadership of Eric Delamarter, offered itself as a background for this new art manifestation at Orchestra Hall last evening.

And just as was the case Tuesday evening, a large number of people listened with awe and astonishment to a splendid concert grand piano manipulated by unseen hands. It was Harold Bauer's recording of Saint-Saëns' second concerto.

The accompaniment this time was in almost perfect accord with the famous pianist's record of the solo part, and again the light and shade, the variety of tone coloring, the individual accentuation, emphasized the high degree of mechanical efficiency that made such a remarkable reproduction possible.

Aside from the pleasurable qualities of this accomplishment not enough can be said as to its educational value. No better standardized illustration of the works of the masters could be obtained for use in the music school, for instance, than an instrument that reproduces with such fidelity the individual interpretations of the greatest pianists.

By these means, musical analysis and appreciation may easily be carried to the nth power of efficiency and concrete examples of the best be placed before the pupil. And, better yet, these interpretations may by this means be preserved for future comparison. The Symphony Society of New York, under Walter Damrosch, the Symphony Orchestra of Philadelphia, under Leopold Stokowski, and now our own orchestra are the three that have so far accompanied a Duo-Art record.

Space hardly admits of the reproduction of the other criticisms, but it is evident that the Duo-Art will receive its due measure of attention in future concerts, for there will be given at times the records of other great pianists. When the time arrives when the young people of today will be able to hear the playing of artists who have made the great adventure there will be a great respect for those who have made such a thing possible.

It is apparent to all who love music that the possibilities of the Duo-Art spreading the influence of good music by great artists to distant and unapproachable sections will be of advantage, especially to the educational institutions of this and other countries, where the students of music cannot hear the famous artists of the world play upon the piano. The Duo-Art provides this means, and thus there is another advance made in musical art that will be appreciated by all as this wonderful instrument and its advantages become thoroughly understood.

The Bracale Opera Season in Havana

The Bracale season in Havana was scheduled to open on Tuesday of this week, December 17, at the Teatro Nacional. The complete company is made up of the following artists: Marie Barrientos, Edith Mason, Philina Valk, Bettina Freeman, sopranos; Regina Alvarez, Ada Paggi, and Helen Rees, mezzo-sopranos; Augusto Scambini, Joseph Palet, Fernando Carpi, Caesar Nesi and Luigi Fino, tenors; Pasquale Amato, Augusta Ordóñez, and Sanlusto Civi, baritones; Gaudio Mansueto, Giovanni Martino and Giuseppe Lapuma, basses. The chief conductor is Fulgenzio Guerieri. "Lucia" was chosen for the first night, with Barrientos in the principal role, and for the second night of the season the opera was "Pagliacci," with Amato, to be followed by a divertissement by Anna Pavlova and her company. The celebrated dancer will participate in the whole season. The following operas are included in the repertoire: "Ballo in Maschera," "La Gioconda," "Aida," "Mephistofeles," "Rigoletto," "Linda di Chamounix," "Thais," "Tosca" and "Ugonotti." A special production of "Fedora" is contemplated, for which the composer, Giordano, will come over from Italy. The scenery and costumes will also be brought from there. The title role will be sung by Mme. Ganna Walska. Most of the company was engaged in New York by Impresario Bracale through the agency of Antonio Bagatzy.

Leo Ornstein Married

Close on the heels of the announcement of the engagement of Leo Ornstein, the pianist and futuristic composer, comes the news of his marriage, which took place on Friday, December 13, at the residence of the bride, Pauline Mallet-Prevost, 1154 Park avenue, New York. Magistrate Frederick J. Groehl officiated. Mrs. Ornstein is a daughter of Mr. and Mrs. Severo Mallet-Prevost, who have been prominent in the musical world as supporters of the People's Symphony Concerts. Mr. Ornstein and his bride met years ago, when both were pupils of the late Mrs. Thomas Tapper. Witnesses of the ceremony were Betti Krotel, daughter of the late Magistrate Krotel, and Joseph Spencer, clerk of the Jefferson Market Court, over which Magistrate Groehl was presiding when called to perform the ceremony. Immediately after the ceremony the young couple left for the West, where Mr. Ornstein will fill several concert engagements. The bride's father is a member of the law firm of Curtis, Mallet-Prevost & Colt, and the family is socially prominent both in New York and Paris.

Hammerstein-Gest in Grand Opera

Oscar Hammerstein announces that he plans to present grand opera in New York and elsewhere a year from next January. His contract with the Metropolitan, by the terms of which he agreed not to give grand opera for ten years expires then. Mr. Hammerstein says that he still possesses all the scenery and costumes used at his defunct London opera. He purposes, it is reported, to stage his new enterprise at the Manhattan Opera House. Stories have been current for some time that Mr. Gest, lessee of that house, a very successful theatrical producer, has grand opera ambitions.

Ornstein to Play for Czecho-Slovak Club

The Czecho-Slovak Arts Club of New York City has invited Leo Ornstein to play Novak's suite for piano, "Pan," at their first concert, January 31, 1919. The other instrumentalist at the concert will be Mischa Elman.

CONCERT RECORD OF SONGS BY SOME OF OUR BEST KNOWN AMERICAN COMPOSERS

Floy Little Bartlett

Arise Glad Heart.....Jeanette Simon, New York
Naughty Boy.....Ida Geer-Weller, Pittsburgh, Pa.
Sweet Little Woman o' Mine.....Frederic Joslyn, New York
Sweet Little Woman o' Mine.....Hazel Geddes, Athol, Mass.

Marion Bauer

From Hills of Dream.....Christie Langenhan, Ellwood City, Pa.
The Minstrel of Romance.....Sophie Braslau, New York
Only of Thee and Me.....Elsa Alves-Hunter, New York
Only of Thee and Me.....Julia Henry, New York
Only of Thee and Me.....Emma Roberts, New York
Send Me a Dream.....Francesca d'Angelo, New York
Star Tryats.....Jean Knowlton, Chicago, Ill.
Youth Comes Dancing.....Delphine Maria, New York

Mrs. H. H. A. Beach

AfterOlive Nevin, Chicago, Ill.
Ah, Love, But a Day.....William Bentley, Galesburg, Ill.
Ah, Love, But a Day.....Clarinda B. Smith, Lockport, N. Y.
Ah, Love, But a Day.....Ida Weick, San Francisco, Cal.
ExaltationOlive Nevin, Chicago, Ill.
Far Away.....Rosalie Miller, Memphis, Tenn.
JuneEmma Noz, Chicago, Ill.
The Year's at the Spring.....Emma Roberts, New York

Gena Branscombe

Dear Lad o' Mine.....Mary Jordan, New York
Dear Lad o' Mine.....Christie Langenhan, Cincinnati, Ohio
Dear Lad o' Mine.....Beatrice MacCue, Lewisburg, Pa.
Dear Lad o' Mine.....Marie Tiffany, New York
If You E'er Have Seen.....Florence Macbeth, Cleveland, Ohio
Just Before the Lights Are Lit (from "Three Songs of Childhood").....Mabel Garrison, New York
KrishnaWilliam H. Gleim, New York
KrishnaJohn B. Miller, Chicago, Ill.
Three Mystic Ships.....Olive Nevin, Pittsburgh, Pa.

G. W. Chadwick

The DanzaLila Berry, Boston, Mass.
The Maiden and the Butterfly.....Caroline Ewe, Minneapolis, Minn.
O Let Night Speak of Me.....Mary Bryan Powers, Chicago, Ill.
Thou Art So Like a Flower.....Ernest Davis, New Rochelle, N. Y.

S. Coleridge-Taylor

Life and Death.....Regina Hassler-Fox, Chicago, Ill.
Life and Death.....Florence Hinkle-Witherspoon, Scranton, Pa.

Leland Clarke

Over the World to You.....Marie McWilliams, Urbana, Ill.

Ralph Cox

April-tide.....Pierre Remington, New York
If You Knew.....Mary Davis, Orange, N. Y.
Peggy.....Carl Rupprecht, New York
Song of Brother Hilario.....Reed Capouilliez, New York
Song of Brother Hilario.....Hartridge Whip, New York
SylviaEdward Boile, New York
SylviaLeon Rice, Bridgeport, Conn.

Mabel W. Daniels

Daybreak.....Grace Bonner Williams, Boston, Mass.
The Fields o' Ballyclare.....Lillian Stradling, Harrison, Me.
The Lady of Dreams.....Mary Leeds, Atlantic City, N. J.
Soldier Cap.....Mme. Hudson-Alexander, Cleveland, Ohio

Arthur Foote

ConstancyJohn McCormack, Boston, Mass.
The Night Has a Thousand Eyes.....Vesta Boardman, Boston, Mass.
The Nightingale Has a Lyre of Gold.....Rosalie Miller, Boston, Mass.
TranquillityMabel Garrison, Chicago, Ill.
TranquillityJulia Henry, New York

Alma Goatley

Now that April's There.....Mme. Clara Poole, Boston, Mass.

Bruno Huhn

InvictusHarold Bonnell, New York
InvictusLouis Rishling, New York

Margaret Ruthven Lang

An Irish Love Song.....Thos. A. Quinn, Boston, Mass.
An Irish Mother's Lullaby.....Regina Hassler-Fox, Chicago, Ill.
Day is Gone.....Inga Kinden, Boston, Mass.
Day is Gone.....Phyllis Robbins, Boston, Mass.

Edward MacDowell

Deserted.....Tom Dobson, New York
Long Ago, Sweetheart Mine.....William Bentley, Galesburg, Ill.
Long Ago, Sweetheart Mine.....Frederic Joslyn, New York
A Maid Sings Light.....Gertrude Darsie, Lockport, N. Y.
A Maid Sings Light.....Joseph Mathien, New York
A Maid Sings Light.....Harriet Case, Lockport, N. Y.
Midsummer Lullaby.....Florence Macbeth, New York
Slumber Song.....Florence Keniston, Portland, Me.
Thy Beaming Eyes.....Beatrice MacCue, Lewisburg, Pa.
Thy Beaming Eyes.....Mme. Schumann-Heink, St. Louis, Mo.
Thy Beaming Eyes.....Sam Thompson, Chicago, Ill.

W. H. Neidlinger

On the ShoreNellie Evans Packard, Brockton, Mass.

Francisco di Nigero

My Love Is a Muleteer.....Julia Clausen, New York
My Love Is a Muleteer.....Marcella Craft, Chicago, Ill.
My Love Is a Muleteer.....Rosalie Miller, Memphis, Tenn.
Sevilla Love Song.....Rosalie Miller, Memphis, Tenn.

Mary Turner Salter

My DearVivian Benedict, Evanston, Ill.
The Sweet o' the Year.....Bell Brown, Boston, Mass.

Charles P. Scott

EnchantmentMme. Calvert, Boston, Mass.

Ward-Stephens

Be Ye in Love with April-tide.....Marion Woodley, Galesburg, Ill.
The Rose's CupDora de Philippe, St. Louis, Mo.
SeparationIda Geer-Weller, Pittsburgh, Pa.

William Lyndon Wright

Song of Joy.....Mary Taggart Blasius, Columbus, Ohio
(Advertisement)

CHARLES HART

TENOR

Engaged

Dec'r 16, New York

20, Pittsburg

("Elijah")

22, Newark

26, Pottstown

27, Chambersburg

Jan'y 12, Boston

("Creation")

Exclusive Direction:

WALTER ANDERSON

62 West 45th Street - New York

Martha Baird Heard by Mrs. Woodrow Wilson

Kingsbery Foster, the New York manager, presents for the season 1918-19 "The Secret of Suzanne" and company. The program is divided into three parts, the first being a piano recital, with Martha Baird as soloist. Miss Baird is an excellent pianist, and includes on her program works by Bortkiewicz, Leschetizky, Edward Burlingame Hill, Chopin and Debussy. Part Two is devoted to dances by Grace Christie, while Part Three constitutes Wolf-Ferrari's one act opera, "The Secret of Suzanne."

This attractive program has already been given in Huntington, W. Va., November 15; Portsmouth, Ohio, November 16; Clarksburg, W. Va., November 19; Camp Quantico, Va., November 21. At the last mentioned place the company played before 5,000 marines, and the artists were



MARTHA BAIRD,
Pianist.

entertained at supper by the commander of the post. From there the organization went to Washington, D. C., and appeared as the second attraction in the Ten Star Series being given under the direction of T. Arthur Smith. At this performance Mrs. Woodrow Wilson, wife of the President, entertained a box party. Margaret Matzenauer and Frank La Forge were the artists presented at the first concert in the Ten Star Series. After leaving Washington "The Secret of Suzanne" and company appeared

in Scranton, Pa., on November 26, and in Allentown, Pa., on November 29.

Miss Baird will appear in Lynn, Mass., on December 8, on a program with Laura Littlefield, and in Jordan Hall, Boston, Mass., on January 10, in joint recital with Bernard Ferguson, baritone. Miss Baird's own Boston recital will not take place until later in the season.

Frank La Forge's Interesting Studio

The accompanying picture is of Frank La Forge's studio, which is one of the most beautiful to be found anywhere. It is located at 220 Madison avenue at Thirty-sixth street, New York City, opposite the two John Pierpont Morgan mansions. The studio is large enough to accommodate comfortably one hundred and fifty persons, and mention has often been made in these columns of the very interesting artist-pupils' recitals given there by Frank La Forge and his associate teacher, the brilliant young Mexican pianist, Ernesto Berumen. Not only have these concerts attracted much attention, but no less an artist than Margaret Matzenauer recently gave a program for Mr. La Forge's pupils and their friends. It is needless to recount here what a source of inspiration such an event is to the aspiring young artists.

Frank La Forge is just finishing a most successful tour with Mme. Matzenauer, and in January he will be associated in a long tour with Mme. Schumann-Heink.

The great artists continue to use the La Forge songs. Mme. Galli-Curci has honored him by singing "Come Unto These Yellow Sands" and Mme. Matzenauer recently sang a whole group in her concert in Rockford, Ill., and received a tremendous ovation for them. Mme. Schumann-Heink, having so wonderfully interpreted "Before the Crucifix," has decided to add his "Sanctuary" to her concert repertoire. The "Supplication" has met with great success on the Matzenauer tour.

"God Save Our President"

W. Frank Harling has written a presidential hymn entitled, "God Save Our President," to words by himself and Frank Conroy. The hymn has a simple and dignified melody, kept within a reasonable compass, not difficult to learn, and especially effective when sung in unison by a large choral mass. H. W. Gray, publishers, report a very large demand for it.



THE FRANK LA FORGE STUDIO, NEW YORK.

CLEVELAND LETTER

(Continued from page 7.)

appearance. She was in excellent voice and sang effectively the two arias, "Amour Viens Aider" and "My Heart at Thy Sweet Voice," from "Samson and Delilah." Later, with Charles T. Ferry at the piano, she sang a group of American and French songs.

Another enjoyable feature of the evening was Sarasate's "Gipsy Airs," played by Wassily Besekirsky, the concert master. Mr. Besekirsky's lovely tone and brilliancy won the approval of the audience immediately. He was recalled and for an encore played a serenade by Arensky. The concert was under the auspices of the Women's City Club.

Société des Instruments Anciens Concert

The second afternoon concert of the Fortnightly Musical Club was given on Tuesday afternoon, December 3, at the Knickerbocker Theatre, by the Société des Instruments Anciens. The program consisted by compositions of the eighteenth century. Owing to lack of transportation in the city only a small audience attended the concert, but those who were able to go report a delightful afternoon.

BELLE FAUSS.

Louis Simmions' Artist-Pupil

Bernardo Olshansky, an artist-pupil of Louis Simmions, appeared with great success as soloist on Wednesday evening, November 27, under the auspices of the Jewish Welfare Board, at the Y. M. H. A. in New Rochelle, N. Y.

On Saturday afternoon, November 30, Mr. Olshansky sang for the Woman's Press Club of New York City in the Astor Gallery of Hotel Waldorf-Astoria. He was warmly applauded for his fine work, for which credit is due exclusively to Louis Simmions, with whom he studied a long time. At the next Tuesday morning musicale at Hotel Plaza, New York, Mr. Olshansky will be one of the soloists.

Aschenfelder Studio Musicales

Louis Aschenfelder gave the first musical evening of the season at his studio, 161 West Seventy-first street, December 1. The affair was in the nature of a reception in honor of Mr. Aschenfelder's sister, Mrs. O. C. Hart, a well known soprano of Salt Lake City. A very choice program was given by some of the artist-pupils of Mr. Aschenfelder, followed by dancing and refreshments.

Among the large number of guests present were Major and Mrs. Hart and Lieutenants Kronald, Zaderer and Patterson, as well as several enlisted men from Pelham Bay, former pupils of Mr. Aschenfelder.

Torrens a Great Force with Students

L. A. Torrens, teacher of singing and dean of the vocal faculty of the Cosmopolitan School of Music, Chicago, will teach in New York during the months of January, February and March, 1919. His long years of activity as choral conductor and teacher of singing have thrown him in contact with hundreds of young singers and instrumentalists, to whom he has given encouragement and whom he has fired with ambition to excel. Carefully trained students go every year from his studio to meet with success in church, concert and teaching fields.

Schumann-Heink Sings New Liberty Hymn

Mme. Schumann-Heink recently sang the new liberty hymn by Isidore Luckstone and Henry I. Myers, entitled "Liberty Shall Not Die," at Carnegie Music Hall, Pittsburgh, with marked success. This is the number which some musical authorities declared to be the best musical thought brought by the war. Mme. Schumann-Heink repeated the number, accompanied by the Russian Symphony Orchestra, at the Hippodrome, Sunday afternoon, December 15. It is published by the house of Joseph W. Stern.

Auer to Give Sonata Evening

Prof. Leopold Auer, with Wanda Stein, pianist, will give a sonata evening in Aeolian Hall on Tuesday evening, January 28.

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MME. VALDA GOING BACK TO PARIS

It was the fateful year 1914, early in December, when Mme. Giulia Valda turned the key in the door of her apartment at 61 Avenue Niel, Paris, and started for America. The exigencies of the war had necessitated the return of the majority of her American pupils to their homes in advance of this time, but none of them felt



MME. GIULIA VALDA.

Exponent of the Lamperti method, who is soon to return to Paris and resume her large classes in vocal instruction.

reconciled to studying under any other teacher, and it was their earnest solicitations that won from Mme. Valda a sort of half promise to follow them, and finally she decided to abandon her home in Paris and establish herself temporarily in New York.

It took only a short time for a suitable studio to be

arranged where the devoted American-Paris pupils went on with their studies from the point at which they had left off, while many new pupils were only too glad of the opportunity to study with a teacher so well known as this great artist and exponent of the Lamperti method. For four years Mme. Valda has carried on her work in New York with the same high courage and thoroughness as though this were the permanent and not the temporary home, her heart ever open to the sorrows and trials of others, but never obtruding her own griefs and anxieties.

Now has come her day of rejoicing. Immediately upon the cessation of hostilities she began her preparations for "going home," and within three months she expects to be once more located in her Paris apartment, making ready for her faithful pupils who will follow her as soon as passports can be arranged, probably early in the spring.

There are undoubtedly many young women who wish to go to Paris as early as possible to study singing. For such, there is a fine opportunity to arrange with Mme. Valda personally while she is in New York at her studio, 11 West Fifty-first street. With any who wish to avail themselves of this chance of joining the class now preparing for Paris a special arrangement will be made. It would be best for those wishing an interview to arrange for one in advance, either by letter or telephone, the latter being Circle 458.

Of Mme. Valda's qualifications as a teacher much has been said and written. Fully equipped for her profession from her studies with the great Lamperti, she was a successful artist on the operatic stage for some years. Then she founded the Lamperti-Valda School of Singing, locating in Paris. In this school she has taught her pupils the method of singing as taught to her by Francesco Lamperti. The many musical afternoons and evenings given in the Paris studio, which was remarkably well arranged for entertaining, gave opportunity for judging of the capabilities and progress of pupils who appeared on these occasions.

In addition to her interest in her pupils as their teacher, Mme. Valda takes a personal interest in their lives; she knows about the pensions where they live; sees they are properly chaperoned; in fact, "looks after them" like the dear, good friend she is. At the present time some of her pupils are just about ready for their operatic debuts, which they will make in Europe, either in Paris or Italy.

Mme. Valda is rich in friends, all of whom will follow her with their good wishes when she bids adieu to New York. Regretting her departure, they will rejoice with her in her happiness in going home.

Estelle Harris in Amsterdam

Estelle Harris was soloist, December 11, with the Amsterdam, N. Y., Choral Society, singing arias and songs. How she sang will be duly reported in the next

issue of the MUSICAL COURIER. Miss Harris has a large class of pupils in Port Chester, which she visits regularly. Her experience as singer, occupying one of the finest positions in the metropolis, will attract many pupils to her. "If I could only sing as you do!" has been said to her many times, and she can point the way.

Zelina de Macлот's Vocal Activities

The friends of Zelina de Macлот are welcoming her into the Cincinnati fold to which the war has brought her from sunny Italy, where, following several years of study and a successful debut, she had been specializing in grand opera. She occupies an important post on the faculty of the Cincinnati Conservatory of Music.



Photo by Charlotte Fairchild.

ZELINA DE MACЛОT,
Lyric coloratura soprano.

She did not go as a stranger, as she had already made friends there when on tour with Mrs. Edward MacDowell as an interpreter of MacDowell songs. She was a co-star with Arthur Nevin last summer at a big entertainment for the French wounded given near the MacDowell place at Peterboro, N. H., and also made appearances on the Long Island and Connecticut shores.

"O'SULLIVAN'S BATTING AVERAGES 100"

—Henriette Weber, Chicago Herald Examiner

NEW TENOR SCORES IN "WILLIAM TELL"

Mr. O'Sullivan's voice is pitched so high by nature and he sings the upper notes with such surety that those not of the trade hardly realize the tremendous feats he is accomplishing. They comprehend in a misty sort of way that the music is high, but they fail to grasp the fact that it is so high that but few tenors can even attempt to sing the score in the original key. It is not one high C for which the singer prepares himself all the evening and over which the entire audience holds its breath, but bunches of them, interspersed quite as a matter of course. As for A's and B's, one simply does not pretend to count them.—Chicago Post.

O'SULLIVAN ANOTHER GREAT TENOR

It would have been almost enough to find someone who could sing the role of Arnold in "William Tell" at all. That he did it in such stunning fashion as he did came very near to making him a big sensation on the strength of the one appearance alone.—Chicago Daily Journal.

TENOR O'SULLIVAN HITS MARK IN "TELL"

Rossini's "William Tell," given Wednesday evening, proved a good conveyance for John O'Sullivan,

the new Irish-French dramatic tenor, in his Chicago debut. The role of Arnold in this trying opera calls for heroic musical as well as dramatic effort, and he managed the high and difficult music with adroitness and was accorded a flattering reception. He was a prominent member of the Paris opera for eight seasons.—Chicago Daily News.

O'SULLIVAN A RARE TENOR

The new tenor, John O'Sullivan, is happiest when he can astound us with the superb surety of his high C's, of which he gave us at least a half-dozen, as well as countless B naturals and B flats in profusion.

Tenors who can successfully juggle with the Rossini tessitura are rare in our day, and O'Sullivan is one of these.—Chicago American.

O'SULLIVAN IS MOST WELCOME

Mr. O'Sullivan is the most welcome of operatic strangers from Paris in recent seasons. I have heard Tamagno (to name one) fail in the incidental part of Arnold, the terror of tenors; and O'Sullivan didn't fail last night, when he effected his American debut. If you are interested in a notable feat of singing hear him on Monday in the aria called in English "O Blessed Abode."—Chicago Tribune.

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GOTHAM GOSSIP

Hunter College Opera Evenings End—Ziegler Institute of Normal Singing Musicals—Adele Lewing Teaches and Plays—Humorous Encore Songs by John Barnes Wells—American Conservatory in New Home—A Madden Tribute from the West—John Hendricks Pays Tribute to Lesley Martin—Philphonia Class Resumes Work—National Opera Club Gives Young Artists Appearances

Credit Features of American Institute Course—"Hooray for the Girls" to Be Produced—Davis, Experienced Organist, Available—Gibson Installing New Studio Organ—Lorna Lea Expected in New York—Tschudi Organ Recital at Blind Institute—Lund Coaches

Arias and songs made up the tenth and last of the present series of opera evenings at Hunter College. Dr. Henry T. Fleck is dean of the department of music and is the originator of these very successful affairs. As usual, the hall was filled, extra chairs being brought in, and the large audience showed its delight in the numbers by heart-warming applause. Mme. Gimbel sang the "Samson" aria with good voice. Mme. Auld sang a group of folksongs—Serbian, Moorish and French—with finish, style and intelligence. Her voice pleased greatly and she had to sing encores. Mr. Areson, tenor, sang with dramatic expression, also contributing an encore, sung in Russian. Mr. Remington, a favorite at these affairs, sang excellently the "Vision Fugitive," also Huhn's "Invictus," and the quartet from "Rigoletto" finished the evening. Hearty applause was given each number. It was announced that the evenings will be resumed in January.

Ziegler Institute of Normal Singing Musicals

On December 7 the informal studio musicales were resumed at Mme. Ziegler's private studio. A program consisting of songs and opera arias was rendered by Margaret Hoffman and Dorothy Wolfe, sopranos; Herta Brett, mezzo-soprano; and Florence Ballmann, contralto. All the vocalists of the Ziegler Institute have become professional singers. Miss Hoffman sang second parts in light opera, and after one term of special work with Mme. Ziegler has been engaged for the part of Yum Yum ("The Mikado"), under the direction of Ralph Dunbar.

The new branch of the Institute at Asbury Park has added two more instructors to its staff, namely, Miss E. Hine, teacher of voice, and H. M. Phoenix, teacher of violin. The classes are meeting with great success, both numerically and vocally. Mme. Ziegler is so much encouraged by the result of teaching voice in classes that she will open similar vocal classes in her New York studio in January.

Humorous Encore Songs by John Barnes Wells

Ten published songs, composed by John Barnes Wells, have in them every element of success, especially as encore songs. They are short, mostly humorous, with a comparatively easy piano accompaniment, and produce instant effect. The texts are by well known poets and the music lies in a comfortable singing range. These songs are as follows: "The Little Bird," "The Lightning Bug," "I Wish I Was a Little Rock," "I Dunno," "Why," "The Dearest Place," "The Elfman," "If I Were You," "The Crow's Egg" and "The Owl."

American Conservatory in New Home

The New York American Conservatory of Music, founded in 1876, not long ago removed to the handsome building, 163 West Seventy-second street, city. This is a comparatively modern mansion of five floors and basement. Many of the studios have two pianos, and all are handsomely decorated and with fine light. Messrs. Hein and Fræmcke should find this location eminently suited to the high class uptown and west side patrons, all lines of cars—surface, elevated and subway—running nearby. The main object of the conservatory has been to secure the highest grade of instruction at a reasonable rate. Equipped with a corps of trained and experienced instructors, following a thoroughly systematized course, everything will be done to maintain this high standard and to promote genuine musical culture. All instruction at the conservatory is private and individual. There are departments for beginners, amateurs and professionals.

A Madden Tribute from the West

Lotta Madden, whose New York recitals brought her such a wealth of plaudits from the newspapers, won similar praise when she sang in Victoria, British Columbia. What was discovered by New York critics was emphasized in a press notice in the Victoria, B. C. Times, as follows: "Undoubtedly the feature of the concert was the flawless vocalism of Lotta Madden, who possesses a voice of rare tonal loveliness. In the heavier numbers was exhibited great dramatic force, clearness of diction, excellent phrasing and that balance of artistic qualities which is called temperament—temperament, moreover, controlled by a great intelligence and finished art."

National Opera Club Gives Young Artists Appearances

The booklet issued by the National Opera Club of America, Katherine Evans von Klenner, founder and president, contains much information regarding the aims of the club. A page is devoted to the needs of young American artists and their few opportunities for being heard. This is emphasized and it is pointed out what the club can do for such artists. From time out of mind it has been the regret of aspiring young American singers that they could not obtain a hearing without expending a small fortune for it. This point has been the shipwreck of innumerable careers. A man or woman spends thousands of dollars for a musical education, becomes literally bankrupt, only to find that an audition under advantageous

circumstances is impossible. Any worthy aspirant in the firmament of melody can address the president of the club, and if found possessed of sufficient talent will be accorded a semiprofessional debut, with accompanist, under conditions of the most favorable description, and before an audience friendly, yet critical. Best of all, these young people can be heard by leading concert managers who attend the meetings of the club. This, possibly, leads to engagements, and some who have made their debuts in this way are already well advanced in public recognition.

Hendricks Pays Tribute to Lesley Martin

John Hendricks, the well known bass, who has sung in principal operatic and other stage productions, more recently with the New York Hippodrome, not long ago acknowledged his indebtedness to Lesley Martin by a letter containing the following tribute:

Boston, Mass.

Dear Mr. Martin:

Just a line to enclose my notices, which have all been good, as you see, and to thank you for the magnificent work you have done for me in all these many years of daily lessons. I wish I could let the singers of America know that they have the greatest master of singing in the world with them. What pleased me most was the criticism speaking of the flexibility and beauty of my tone, which is all your work.

Your bass,

(Signed) JOHN HENDRICKS.

Adele Lewing Teaches and Plays

Adele Lewing is teaching at her new studio apartment, 115 Hamilton place, West 142nd street, as well as at her Steinway Hall studio, East Fourteenth street. She was the soloist at a recent musicale of the Liederkranz Society and last week delighted a large audience at Terrace Garden in a concert in aid of the United Orphan Asylum.

Philphonia Class Resumes Work

Adelaide Gescheidt's "Philphonia Class," which meets weekly, is a strong feature in the Miller vocal art science system. Aside from private instruction, through Miss Gescheidt, it develops the pupil's hearing of the elements of the natural voice, in all its phases of development. Miss Gescheidt rightfully uses the phrase, "true merit wins," pointing to many of her pupils occupying prominent positions in the vocal world.

Credit Features in American Institute Course

Credits toward graduation in the music course at the American Institute of Applied Music, Kate S. Chittenden, dean, are given in all the branches. Two of these branches are voice culture and applied harmony. Regarding these two the following information is printed: "An individual training in the use of the voice in singing." It includes voice placement, style and interpretation—such instruction as is given in a private studio. This course is of great value to the teacher, who, although she may not have a good voice, may teach children how to use their voices correctly. Open only to those who are taking theory, applied harmony or history of music. One period, one year; one credit.

Harmony has a practical application. The students play the chords at the keyboard. They are enabled to harmonize melodies and to modulate from one key to another freely. This training also makes the students proficient in playing accompaniments to melodies that have not been harmonized. A knowledge of theory is not necessary, nor is any technical proficiency required, beyond the ability to play a simple hymn tune. Prerequisite: one half year of college music or equivalent. Optional to qualified students. Two periods, one year; four credits.

"Hooray for the Girls" to Be Produced

"Hooray for the Girls," the spectacle which is to be produced in the Metropolitan this week by many society amateurs, for war relief purposes, is the combined product of Misses Sheppard and Burns, the two Southern women frequently mentioned in the MUSICAL COURIER. Several of their compositions have already been published and have had a large sale; but this is their first stage venture. They passed the spring and summer in appearing at army entertainments, giving a large share of their time to Virginia.

Davis, Experienced Organist, Is Available

Ellen G. Davis is an experienced organist who formerly taught in a Philadelphia institution. She may be found at 807 Carnegie Hall, or at the Y. W. C. A., Lexington avenue and Fifty-third street, from noon on. She has high recommendations from leading men.

Gibson Installing New Studio Organ

Archer Gibson, the well known organist, who is a regular musical fixture at the Frick mansion, as well as at the Frick summer home, Prides Crossing, Mass., is installing a pipe organ in his New York studio, 25 West Eighty-sixth street. Mr. Gibson's wide experience and original methods are known to all fellow musicians, and to the large public for whom he has played.

Lorna Lea Expected in New York

Lorna Lea, the pianist and contralto, who has collaborated with Linnie Love, deceased, expects to return from the Pacific Coast soon. It will be recalled that these young women have spent the past nine months in appearing for the Western camps, notably at Camp Lewis, Washington. It was there Miss Love died. Miss Lea is an experienced singer and accompanist.

Tschudi Organ Recital at Blind Institute

F. Henry Tschudi, F. A. G. O., gave an organ recital at the New York Institute for the Education of the Blind, December 11, assisted by Vernon Hughes, tenor, and Mrs. Hughes, accompanist. Mr. Tschudi, who is organist and instructor at the institution, played pieces by modern composers, his principal number being Rogers' sonata in E minor. He played Fricker's overture brilliantly. Marshall's "The Battle Hymn" and Sanderson's "When You Come Home" were sung by Mr. Hughes with splendid success; encores followed. There is a very good organ in this hall, the gift of F. A. Schemmerhorn. A large audience attended, despite the bad weather, and Superintendent Van Cleve was pleased with the interest manifested. He is a brother of the late John S. Van Cleve, well known in musical circles.

TOSCHA SEIDEL'S

Scandinavian Triumphs

The host of admirers which Toscha Seidel has won in America will be interested in his great successes in Scandinavia where he began his public career and appeared 120 times. Since Ole Bull, no violinist has received such ovations in Norway or Sweden.

The following press notices testify to his reception in those countries:

It is fortunate that the people no longer believe in black magic, otherwise the fourteen-year-old Toscha Seidel would be accused of having acquired his genius through forbidden methods. It is self-understood that such lavish gifts of nature and such wealth of temperament, when nurtured by an Auer, must produce sensational results. The youth conjures up veritable clouds of tonal fragrance with his magic bow. Max Bruch's concerto became resplendent in his hands.—*Stockholm Dagbladet*, November 23, 1914.

Toscha Seidel's technic is wonderful and his tone is vibrant and beautiful even in the loudest fortissimo. The velocity of his bow and fingers in a presto movement is electrical in its effect, contrasting forcibly with the heavenly tenderness and composure of his cantilena playing.—*Stockholm Aftonbladet*, November 23, 1915.

There is nothing to criticise in this young Russian. He is so perfect technically, so temperamental and so musical, that the critic can listen to him with unalloyed pleasure. He possesses, moreover, all of those rare virtuoso qualities of bowing, such as staccato in both up and down bow, spiccato, arpeggio, saltando, in extraordinary perfection.—*Christiania Tidens Tegn*, September 2, 1916.

The large Loge Hall was completely sold out at Toscha Seidel's concert, which was a fête from beginning to end. His rendition of Cesar Franck's sonata will not soon be forgotten. And he electrified the public with his playing of Dvorak's concerto, Tchaikowsky's melody, Kreisler's scherzo, Elgar's caprice and Wieniawski's brilliant polonaise. They were all resplendent performances such as only a genius can give. The audience tendered him an ovation, and he was called upon to play many encores. After a piece by Ole Bull, a genuine "Hardanger" violin (the ancient Norwegian peasant fiddle) was presented to him. Among the enthusiastic listeners were the king and queen.—*Christiania Morgenbladet*, September 5, 1917.

The chief interest of the evening centered in Brahms' violin concerto as played by Toscha Seidel. The most superlative words of praise sound tame after such astounding mastery. He has



pronounced instincts for tonal beauty and a soulful depth of conception, such as this great work demands. One hardly knew what to admire most—the antithesis of his ever changing moods of expression, his purity of style, the illumined clarity of his passages, his noble phrasing, his faultless intonation, his rhythmic vigor and certainty, or the warm coloring with which he made the whole glow. Psychologically, this violin phenomenon is difficult to understand. Certain it is that he cannot be measured by any ordinary standards.—*Morgen Posten*, October 19, 1916.

From Stockholm and Christiania came wondrous reports concerning Toscha Seidel. The public was wild with delight, ovation following ovation, and there was always a veritable battle for tickets to his concerts. And above all, the press was unanimous in the opinion that Toscha Seidel is a wonder. It is of itself a wonder that the quarrelsome Stockholm critics ever could be of the same opinion on any subject.

Yet notwithstanding the high expectations, each one of the listeners got more than he bargained for. The boy is a great, mature artist. The youthful enthusiasm, the spontaneity, lent an indescribable charm to every stroke of his bow. Toscha Seidel is a true master of the violin, and his triumph in Göteborg was complete.—*Göteborg Aftonbladet*, November 11, 1915.

It is difficult to believe in such maturity at his age. Toscha Seidel's tone is big and noble and his technic is simply phenomenal. There is a lightninglike energy in his winged bowing. And the left hand keeps apace. Right at the start after Vitale's chaconne, we knew with whom we had to deal, and the enthusiasm grew with the Tchaikowsky concerto, a group of smaller pieces and Wieniawski's polonaise, after which it rose to great heights. He added many encores, thus augmenting his immense success still more.—*Copenhagen, Berlingske Tidende*, November 11, 1915.

Toscha Seidel is a phenomenon! He possesses the qualities that distinguish the great virtuoso. He overcomes the greatest technical difficulties with consummate ease; he has a brilliant trill, a large, beautiful tone, and his cantabile is wonderful. His playing of Tchaikowsky's concerto was gigantic, and in Wieniawski's polonaise he produced a bravura effect of the first rank.—*The Morgenbladet*, Christiania.

When Seidel plays one feels that one is listening to a mature master. We have heard, perhaps, the same technical perfection from other prodigies, but not one of them has revealed such artistic maturity. In our skeptical age few people believe in miracles, but when listening to this little wizard it seems as if the traditional laws of nature had been suspended. Such rare attributes cannot be acquired by industry and energy. They are the gifts of nature. And yet it is an uncanny feeling to hear this child play such a bravura piece as the Tchaikowsky concerto with a passion and a manly energy as though he had lived a long and eventful life. The boy's tone is big and resonant in forte and of a touching tenderness in piano. His rhythmic energy is unbelievable, and yet he phrases with wonderful freedom.—*The Svenska Dagbladet*, Stockholm.

Management: METROPOLITAN MUSICAL BUREAU, Aeolian Hall,

New York

THE TECHNIC OF CONDUCTING

Can These Fundamental Principles Be Acquired in a Studio?

A Talk With Walter Henry Rothwell by Carolyn V. Kerr

"Can the fundamental principles of orchestral conducting be acquired through a course of study in a studio?" was the question I wished to have answered by some musical authority, and preferably by one who was not merely a theorist on the subject, but whose experience as a conductor of symphony concerts and opera had enabled him to evolve a practical method of applied technic along these lines. After casting over in my mind the list of available musical personalities whose verdict I would be willing to accept I hit upon Walter Henry Rothwell as the man best suited to my purpose, as from what I knew of his general equipment and artistic personality he would be able to elucidate this question from the standpoint of a broad-minded musician as well as from that of a successful pedagogue. Only a few moments were necessary to establish the fact that if this interesting question of musical pedagogics were up for debate, Mr. Rothwell would be found lined up on the affirmative side.

Can Orchestral Technic Be Learned in Studio?

"Can the purely technical side of orchestral conducting be learned in a studio?" The best answer to this question may be found in the ever-increasing number of students who have, and are proving the efficacy of this theory. It would, indeed, be a lamentable situation were this not the case, as otherwise the student, as well as the mature musician interested in orchestral conducting, would be irrevocably handicapped in the pursuit of his goal. However gifted a musician might be, he would be absolutely helpless when he stood before an orchestra and realized that he was lacking in the concrete knowledge of conveying his intentions to the orchestra from a purely technical standpoint, and this would be true even though he were conducting his own compositions. It is expected of a singer or an instrumental soloist that, during his period of study, he shall have acquired a complete mastery of his instrument and shall enter upon his professional career equipped with a technical facility capable of being made subordinate to his interpretative art. Moreover, the singer, pianist or violinist, always has his instrument ready to hand, whereas, all thought of an embryo conductor making any practical use of his chosen instrument during the experimental and formative period of his career is absolutely precluded by the complicated and costly character of the orchestral apparatus.

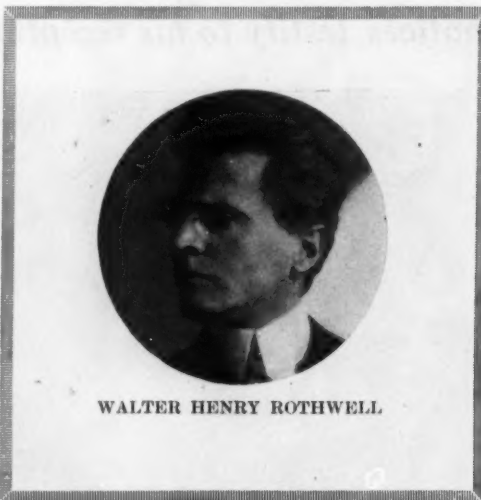
This is particularly true in a country where the vital importance of civic and subsidized orchestras and choral societies as a feature of national life is just beginning to be realized, and thus another limitation is placed upon the facilities for acquiring the technic of conducting by practical application. But the war has done much to stimulate interest in this direction, and it may be that one of its immediate after effects will be to start a nation-wide movement for the betterment of orchestral conditions. It would, indeed, be a consummation devoutly to be wished! Only this week I had an inquiry from a young musician in one of the nearby camps, asking if he could come to me for instruction in the work of a bandmaster, as he had found his previous rather generous musical training wholly inadequate to the requirements of leading even a military band. He furthermore expressed the hope that his studies in this direction might eventually lead him into the field of symphonic conducting. Certain it is that there is a crying need throughout the country for well equipped young men to organize and conduct local orchestras and choral societies. Heretofore, too much stress has been laid upon the purely executive branches of the musical art to the neglect of the deeper and more silent forces which make for the real growth and development of a nation's musical resources. We must get away from the individual performer and think in terms of the great masses who are to be developed into an intelligent and discriminating musical public. In fact, I regard this as one of the most vital and acute of the questions awaiting solution in the reconstruction period upon which the nation is now entering and one which commends itself to the thoughtful attention of every public-spirited citizen."

Limitations of Studio Work

From this discussion of general principles, we passed to the more practical phases of the question as to how far the limitations of the studio might be made to serve the purposes of the student in search of practical technical training as an orchestral leader.

"Despite the fact that Weingartner in his essay on conducting casts a doubt upon the possibility of acquiring the

degree of manual-technical training necessary to orchestral leadership—preferring to ascribe this to a specific 'talent for conducting'—I do not hesitate to say that not only may everything connected with the technical routine of orchestral conducting may be acquired in a studio, but further than that, the student may gain a knowledge of the spiritual and creative content of the work, of its interpretative character and the practical means of communicating this knowledge to the players of the orchestra. I do not include here the vital matter of familiarizing one's self with the characteristics and tone colors of the various instrumental groups composing the orchestra, as this requires training of a totally different sort. Even a very young child will be able to detect the difference between the sound (or tone color) of a piano or violin played in an adjoining room. This facility, which seems to the fond parents to be the budding of irrepressible genius, is in reality only the result of repeated hearings of the tone color of the two instruments. In the same way the young conductor must acquire the facility of recalling to his inner ear, as it were, the tone color of the individual instruments when playing solo passages, segregated into family groups



WALTER HENRY ROTHWELL

or combined with other groups of a totally different tone color. Nor is it any different with the painter who must have clearly before his mental vision the color effects he intends using to produce certain atmospheric moods. Each instrument of the orchestra has its own individual message and mission, infinite nuances of which it is capable, peculiar technical possibilities, and all this can be learned only by subjecting the ear to the most thorough-going and reliable training."

"Would it be possible for you to outline the course you take in initiating the student into the mysteries of orchestral conducting?" I asked, and, as I half expected, Mr. Rothwell greeted this question with a quizzical smile, expressing suspicion of me as being one of those inquisitive souls bent upon running a "method" to the ground. But a hasty disclaimer set his mind at rest on this point, and there followed an interesting discussion of his manner of conducting work in his studio.

Many Conductors Also Pianists

"Like an Ibsen drama, the career of all the world's greatest conductors has had a long foreground. Men do not become conductors overnight, and it is just the years of patient preparation involved which deters many otherwise enthusiastic music students from entering upon this particular field of musical activity. It goes without saying, therefore, that any students are eligible for this kind of work who are equipped with a solid musical foundation and are able to play some instrument well, preferably the piano, which, by reason of its composite character, affords

the student with the best possibility of acquainting himself with orchestral literature and of delving deep into the mysteries of a score before he takes his place at the conductor's desk to lead a body of musicians through the intricacies of symphonic or operatic works. This explains the fact that the majority of the world's greatest conductors are also pianists of distinction.

"We take things very literally in my studio; the student takes his place at an improvised conductor's desk facing an imaginary orchestra. He must familiarize himself with the traditional grouping of the orchestra and be able to visualize each individual instrument of every unit down to the farthestmost players of the percussion group. The uninitiated can form no conception of the difficulty of this task, and it often happens, as it did the other day in my studio, that I was obliged to call my banner pupil to task for waving his magic wand in the direction of the first violins when it was the second violins who were awaiting the entrance cue. From the very first I endeavor to discourage the idea that conducting begins and ends purely with the beat. I also preach the strictest economy of motion, as I should not like a young conductor to leave my studio of whom it could be said as of a distinguished conductor recently: 'He conducts too much.' In other words, he was relying upon physical force with which to impart his intentions rather than upon subtle hypnotic suggestion—that indefinable fluid that should stream out from the conductor's desk to the men of the orchestra and make frantic gesticulation as unnecessary as the spoken word between kindred spirits. Moreover, this display of physical force immediately reacts upon the orchestra and leads the players, involuntarily, to the crassest accentuations and obscure presentation of details. It is as a conductor friend of mine, at present in this country, said to me on this subject: 'There are no bad orchestras—only bad conductors.'

How Conducting Is Taught

"But to continue our lesson in the technic of conducting. I sit at the piano, playing from the orchestral score, and the student must not only indicate every entrance of the various groups, but must be prepared to call them by name to make sure that he is not dealing in glittering generalities, but is familiar with every detail of the score and the orchestra. In other words, he must be able to preserve a clear mental picture of the score, which, as I have already said, requires the most concentrated effort, as not only the brain, but also the imagination is called into full play.

"You ask me if it is not an extremely difficult matter to acquire facility in the reading of an orchestral score? This feature of the work must be considered from two different angles; first, that of reading the printed page and then of playing the score at the piano. Not every one who can read a score well ('reading' to be taken here from a technical and not from an interpretative standpoint) can play it well, but we may reverse the axiom and say that any one possessing the ability to play a score well can read it well. In the last analysis, score reading is a matter of natural endowment, or talent if you will—but at the same time, it is quite possible to learn the technic of this as it is of all other phases of the work. First of all, a conductor must be able to read a score vertically; that is to say, to read down the page and thus survey at one glance the content of the measure in each and every orchestral group. It is only his ability to do this that will enable him to preserve the balance so indispensable to an intelligent unfolding of the harmonic texture. But at the same time, he must be able to read the score horizontally, in order to follow the architectural design of the symphonic structure, the flow and continuation of the thematic development and bring out the central idea of the creator of the work.

"A practical illustration of this point occurs to me as I look out of my window at the apartment house across the way. If my eye starts with the twelfth story of this building and follows the line of windows down a vertical section, I gain a very good idea of the 'content' of the building, so to speak; but it is only when I permit my eye to travel across the length of the entire facade that I am able to form a correct idea of the architectural design as a whole—in other words, to grasp the intention of the architect."

All this I found most interesting, particularly when Mr. Rothwell went a bit further and mentioned some of the outstanding examples of the vertical and horizontal style of conducting, but to betray his confidence on this point would, perhaps, be unfair to the vertical conductors. It is only a union of these two capacities that make for the true greatness of an orchestral leader, and few there be that have minds working equally well in vertical and horizontal directions.

Touching upon the question of conducting a score from memory, Mr. Rothwell expressed himself as absolutely convinced that a conductor's ability in this direction is no measure of his powers of exhaustive interpretation.

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Conducting from Memory

"This indicates a capital memory, but I am sure that all of us can recall very bad performances from men who dispensed with the score. Felix Weingartner, for example, stands as one of the great practical exponents of 'scoreless' conducting, and yet he is inclined to treat the question as a negligible one in his essay, 'On Conducting.' In fact, he tells an anecdote disproving the theory that conducting without a score always has an awe inspiring effect upon the average unmusical public. Once, having just finished conducting one of the Kaim Concerts in Munich, upon leaving the hall he overheard one lady say to her companion: 'Weingartner seems to have lost all interest in his work. Did you notice that he didn't even take the trouble to have the score open before him?' Since then he has always scrupulously opened the score, even though he has exercised his own discretion as to the use made of it.

"Every conductor who can lay any claim to distinction knows his scores practically by heart, and the fact that only a few of them elect to dispense with them in a public performance would seem to indicate that they lay no particular stress upon this feat of memory. When memory is coupled with genius, as in the case of Toscanini and a very few others of his ilk, all argument on this question is suspended.

Composers Seldom Good Conductors

"Generally speaking, composers are not the best exponents of their own works. In fact, there is a class of conductors belonging to Schopenhauer's damning category of 'wares that nature has produced by the dozen,' who possess an astounding facility for the mere technic of conducting, without being able to exhaust the content of a big symphonic work, while on the other hand there are many splendid musicians who are helpless when standing before an orchestra and either congeal into frigidity and inelasticity or endeavor to atone for their ignorance of the fundamental principles of the technic of conducting by resorting to extravagant physical gesture. Schumann, for example, found it practically impossible to conduct a performance of his own works, and Brahms, likewise, was utterly lacking in the technic of conducting. Arthur Nikisch tells a Brahms anecdote along this line. He was conducting one of the Brahms symphonies at a Gewandhaus concert in Leipzig, entirely ignorant of the fact that the composer, with his characteristic modesty, was seated in a remote corner of the gallery. At the close of the concert Brahms came to Nikisch with tears in his eyes and said: 'Have I really written anything as beautiful as the work that has just emerged from your baton?'"

The Difficulty of Accompaniments

I was surprised to hear Mr. Rothwell say that the criterion of technical proficiency was the ability to conduct a big recitative and aria. "Yes, that is the touchstone of a student's capacity, judged purely from a standpoint of technic. The detached character of the music, coupled with the customary lack of rhythmical instinct displayed by singers, makes it a matter of the greatest finesse and elasticity to adjust the orchestral apparatus to the vocal line. Of course, from a musical and interpretative standpoint, a big symphonic score imposes the most severe demand upon the conductor, for here it becomes a matter of intelligently interpreting the thoughts of genius."

"As Gustav Mahler expressed it, there are no difficulties to be encountered by a routinized orchestral leader in the mere conducting of a score, but the supreme test lies in what he is able to make out of it.

Brahms the Spiritual Test

"In the field of symphonic conducting I should say that to exhaust the spiritual content of a Brahms work was the crowning achievement of a conductor. This is because of the essential unmalability (in lieu of a better word) of the score, which must be made to sound well and does not sound of itself as does a Wagner score, for example. This theme might be spun out indefinitely did time and space permit; but I shall only just mention the extreme finesse required by a Mozart score, which demands more rehearsals than the most fulminating scores of the ultra modern composers. The crystalline character of Mozart's music calls for the utmost taste, discretion and an infinite capacity for working out the fine details.

The Essentials of a Conductor

"Should I attempt to gather up into a few phrases the outstanding qualities which go to make up the type of a really great conductor I should enumerate supreme musicianship, magnetic force, personal suggestion, powers of persuasion—directed alike towards the personnel of the orchestra and the audience—a finely differentiated, highly sensitive musical nature, and last, but by no means least, a saving grace of humor. Here we have a fairly concrete picture of a truly great conductor, one upon whom nature has smiled in one of her beneficent moods. And who are the conductors upon whom this largess has been bestowed? The fingers of one hand would more than suffice in enumerating them, but here again, discretion is the better part of valor." And the interview closed upon this tantalizing note of interrogation.

Peteler's Brooklyn Appearance

It was a great success for Claire Lillian Peteler, soprano, when she appeared at a recital given by the Mundell War-Services Committee, Brooklyn, N. Y., on December 6. She was in splendid voice, a fact which the audience readily recognized, for she was obliged to give several encores. Miss Peteler was featured in three of Charles Gilbert Spross' songs, "Jean," "I Know," and "Yesterday and Today," the composer accompanying her on the piano. Among her other selections were works by Campbell-Tipton, Kramer and Trehanne.

Herman Sandby's New Quartet

Herman Sandby, the cellist, has written a new string quartet in C major, and that it is a work which shows musicianship of a high order was the consensus of opinion of those conservative musicians who heard it played at the residence of Mrs. F. T. Hill on Sunday afternoon, December 1. Mr. Sandby was scheduled to give a recital in Aeolian Hall, New York, on Tuesday evening, December 10, a report of which appears in the MUSICAL COURIER for December 19.

Stanley and Thibaud in East Orange Recital

Mrs. William S. Nelson's series of subscription musicales opened on December 6 in the East Orange High School Auditorium with a joint recital by Helen Stanley, soprano, and Jacques Thibaud, the French violinist. The opening number, Lalo's "Symphonie Espagnole," was played by Mr. Thibaud, and it gave him an excellent opportunity to demonstrate the rich tonal purity that always characterizes his playing. Great was the applause that followed this artist's second group, which included a Bach aria, a Rode etude, etc. Helen Stanley sang exceedingly well a group of Old English songs and three French songs, one of which was "Odelette," a composition dedicated to the singer by Maurice Dambois, the cellist. Mme. Stanley and Mr. Thibaud closed the program with a splendid rendition of three songs, including "Priere," written by Ysaye, with music by Maurice Dambois. This composition was dedicated to Mme. Stanley and Mr. Thibaud. The piano accompaniments were played by Nicolai Schner. The second concert in the series will take place on January 10, with Harold Bauer as soloist.

Lillian Abell in New Studio

Something in Lillian Abell's bearing and appearance that suggests the Spanish is belied by her American birth and education. Leisure devoted to travel and study has deepened her understanding of musical art and the more re-



LILLIAN ABELL,
Pianist.

cent period of her work in America justifies the prediction of a critic of international reputation that "the future will bring Miss Abell recognition as a great artist."

Miss Abell has recently opened a new studio at 540 West 112th street, New York City.

Florence Otis Busy With Engagements

Florence Otis has been very busy with public appearances since her New York recital. She appeared in Glen Ridge, N. J., at the Christ Church Parish House on November 24, when she sang, with great success, the Manazucca "Star of Gold." Her other bookings include appearances at Medford, Mass., on December 17, where she appeared in recital with Hallett Gilbert, under the auspices of the local Red Cross chapter; New Haven, Conn., on December 19, where she will sing at a musicale for the benefit of the Elm City Branch, Universal Sunshine Society; Brooklyn, N. Y., on December 20, and a re-engagement with the Apollo Club, of Middletown, N. Y., on January 28.

Olive Moore White Divorced

Olive Moore White (formerly Olive Celeste Moore, the contralto) and Archibald S. White, her husband, were divorced last week in Cleveland. Mr. White is a wealthy promoter and banker, and the couple, who were married in 1905, came into much prominence a little over a year or so ago when it was known that they had been intimate friends of Count von Bernstorff. In the divorce papers Mr. White declared that his disagreements with his wife were due "to her insatiable desire for social prominence" and "her high class Bohemian associations." Friends of the family testified that Mrs. White "spent money like an empress" and that "she lived like a second Cleopatra."



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MUSIC ON THE PACIFIC SLOPE

CHAMBER MUSIC OPENS SAN FRANCISCO SEASON

Society Again Discloses Unquestionable Excellence—Eddy Brown's Genius Acclaimed—Messenger and Paris Orchestra Play to Large Audience—Rosa Honyikova Makes Debut—Margaret Underhill on Coast—McManus and Beel to Give Sonata Recitals

San Francisco, December 7, 1918.

On Tuesday evening, December 3, the Chamber Music Society of San Francisco gave its belated first concert of the season, delayed a month by the influenza epidemic, before the largest audience it has ever drawn. The capacity of the hall was taxed to its utmost and many were unable to find seats. A new feature at this concert was the very tasteful and elaborate decoration for the stage, enclosing the entire end of the hall and leaving only an opening through which the players were seen as in the frame of a picture.

The personnel of the society is the same as last season: Louis Persinger, director and first violin; Louis Ford, second violin; Nathan Firestone, viola; Horace Britt, cello; Gyula Ormay, piano; Elias Hecht, flute. Thanks to the careful management of Elias Hecht, founder of the society, rehearsals have been daily throughout the entire summer and fall, and the consequent ensemble could not be improved upon. But perfection of ensemble is not everything, and the players in this organization bring to their task youth, individual ability in the way of musicianship and technical equipment, and that good fellowship and mutual understanding which alone can produce good chamber music. They have struck that happy medium between the excessively robust and passionate and the too refined. There is a notable solidity and sonority of tone and a vigor of expression which cannot be too highly praised.

None of the works played at this concert were among the supreme masterpieces of chamber music, yet there was sufficient variety to satisfy all tastes. The Grieg quartet, op. 27, was the high light of the evening and the last number on the program. The other works given were Goldmark's quintet, op. 30, and Bourgault-Ducoudray's "Abergavenny" suite on popular Welsh themes.

This suite is arranged for flute and strings, but one is constantly under the impression that the composer might have given the flute a more important part in it, using the instrument for the sake of its color in contrast

to the strings. The tunes themselves are graceful and are attractively harmonized, and the suite made a good impression.

Mr. Britt made much of his solo in the Goldmark quintet (though, to tell the truth, it has not much melodic beauty), and Mr. Ormay brought to the handling of the piano part all of that attention to blending which has made his work noteworthy. But it would be unjust to mention only these two, for Persinger carried his part through with a beauty of tone and expression altogether admirable, and Ford, Firestone and Hecht, on the rare occasions when their parts were outstanding, gave an equally felicitous impression.

I was again impressed, as on former occasions, by the unquestionable excellence of this organization. It is difficult to see wherein it is not in every way equal to any similar organization before the public, in some respects superior to any.

The next program, January 7, includes a Haydn quartet, Gouvy suite for flute and string quintet, Jacoby nocturne for string quartet (initial hearing), and Wolf's "Italian" serenade.

Eddy Brown's Genius Acclaimed

Eddy Brown played at the Savoy under the management of Selby Oppenheimer on December 1 and aroused much enthusiasm, which gradually increased until the final encore was played, after which many of the audience rushed to the green room to greet this new light in the violinistic world—new, at least, to San Francisco. And the San Francisco public seems to be "from Missouri"—it has to be shown. It matters not at all that an artist has been acclaimed by the public and the critics of the East, San Francisco has no faith in that until it has seen and heard for itself.

But Eddy Brown has been seen and heard and has conquered. There are no two opinions as to his genius. He has everything that a violinist needs, including a personality that inspires confidence. He is a great player.

His program included Tartini's "Devil's Trill," the Conus concerto, and a number of smaller pieces, with the usual sprinkling of feats of technical display, all of which he overcame with entire ease.

He plays again next Sunday, and a return engagement, perhaps this year, perhaps next, will be eagerly anticipated.

Messenger and Paris Orchestra Play to Large Audience

André Messenger and the Paris Symphony Orchestra played to the largest audience of its present tour at the Civic Auditorium on December 4. There was much enthusiasm, though it must be acknowledged that no idea whatever of the excellence of this great orchestra

could be gotten in the miserable hall where the concert was given. It is an immense barn of a place seating about 12,000 people, with a domelike iron roof and cut-off corners which produce echo and confusion of sound, so that the very delicate shadings are lost and the fortissimo passages are often an indefinite jumble of sound.

However, there was much that could be enjoyed, and, although one might not gain the impression that this is one of the world's greatest orchestras, still its many perfections could be felt, particularly its limpid beauty of tone and the placid classicism of the interpretations. This latter quality is one that is found nowhere more marked than in France and in the work of the French. Even the most radical of them live and breathe the spirit of classic art, and their entire absence of any striving for effect is noteworthy.

A program was offered at this concert well calculated to display just this quality. Beethoven's fifth symphony, which we had not heard in many a day, was a delight from end to end—the Saint-Saëns "Deluge" prelude, which had to be repeated—the fourth concerto by the same composer, the last of the classic writers, played splendidly by Alfred Cortot, whom one does not hesitate to acclaim as one of the world's greatest pianists—these were the chief offerings. There were also the "Patrie" overture, Bizet, and the "Roman Carnival," Berlioz, neither of which do credit to the French school.

This concert was excellently managed by A. W. Widenham and Selby Oppenheimer. The seating of the vast throng was done quickly and without confusion, and it was altogether a smooth performance without hitch, flaw or embarrassment.

Rosa Honyikova Makes Debut

Rosa Honyikova, lyric soprano, a pupil of Marie Partridge Price, gave a song recital at Sorosis Hall on November 29. She proved to be a singer of exceptional talent, possessed of a really beautiful voice of true lyric quality, which she has learned to use skillfully under her eminent teacher.

Margaret Underhill on Coast

An important addition to the musical colony of San Francisco is Margaret V. Underhill, violinist. She is well known in New York, having been prominently associated with many musical enterprises there. She began her teaching in New York seventeen years ago at the little Rivington Street Music Settlement, next door to a pickle factory, in the New York Ghetto. This school was the nucleus of the East Third Street Music School Settlement, which has since become so widely known. Miss Underhill taught in this school for many years and in the Bronx House Settlement, where she had violin and theory classes and the junior

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orchestra. She also taught in the Negro Music School for a season.

Having been always interested in settlement work, and having always contrived to find time for it in addition to her private work, Miss Underhill's first step on her arrival in San Francisco was to find the Community Music School, where she immediately started work. This is the beginning of a music center for which those interested in it hope to make a name.

In reply to my question, "Are such music schools worth while?" Miss Underhill says: "I wish you might have asked that question of some of my New York students, many of whom were young men and women who worked in the daytime, some of them coming for a lesson on the way to night school, others getting home supperless after 11 p. m. I have had them come from Coney Island, Brooklyn and Jersey City to the Bronx, over a two hour trip, twice a week, for lessons, and never missed a week regardless of weather.

"These lessons meant to the students a capacity to to play in orchestra and quartets as well as solo work, and personally I make a feature of ensemble, as I find that a musician's greatest pleasure comes from the association with others in a mutual interest. Students who might have been loitering on street corners are playing and singing together and are finding a greater harmony in life than they otherwise would have known. Surely this is a sufficient answer to your question."

Miss Underhill is a deep student of human nature and psychology and bases her teaching on the Matthias Alexander system of muscular and mental control. These ideas she has adapted to violin playing and finds in them a solution of many difficult teaching problems.

HOLIDAY SEASON INCREASES TACOMA MUSICAL ACTIVITIES

Tacoma, Wash., December 3, 1918.

Camp Lewis Soldiers Enjoy Entertainments

Musicians of the Puget Sound country, which owing to climatic conditions was touched but lightly by the influenza epidemic, have agreed that a short vacation has redoubled interest in an opening season of unusual promise. Rehearsals galore are in evidence for oratorio, theatre and stadium presentations by the Festival Chorus, and for holiday concerts by various organizations.

Bernice E. Newell's Artist Course

The attractions of Bernice E. Newell's Artist Course of Concerts include a brilliant list of artists new to Tacoma audiences, among them John McCormack, Anna Case and May Peterson. Josef Hofmann and Lucy Gates, whose appearances have always crowded the Tacoma Theatre to the doors, are also announced, Miss Gates as soloist with the noted Trio de Lutèce.

Ladies' Musical Club Opens Winter Schedule

The formal opening by the Ladies' Musical Club of its winter schedule was an event of both social and musical importance. Postponed from October 8, the concert, which was complimentary to members and their guests, many of them of the army circle, was given on November 26, without change from the former program arrangement. Eloise Anita Cook, coloratura soprano of the Portland (Ore.) Opera Company, delighted the audience with her voice and artistic interpretations. Emily S. Thomas, the pianist, who is a recent acquisition to music circles of the Coast, comes from Illinois, where for twelve years she was at the head of the Monmouth College Conservatory of Music. Miss Thomas opened the club's program with a Chopin group, and later gave numbers by MacDowell, Debussy and Cyril Scott. The director of the club, Frederick W. Wallis, well known baritone of the Northwest, with Rose Karasek, a Tacoma pianist, as accompanist, sang two groups, opening with the "Vision Fugitive" from "Hérodiade." Mr. Wallis, always a favorite concert baritone, was several times recalled.

Muriel Hoang Gives Recital

At the Mason M. E. Church on December 1, Edward S. Zollman, organist and choirmaster, presented Muriel Hoang in an interesting song and organ recital. A chorus and male quartet assisted on the program.

Mrs. F. A. Rice and Allan Coe, Soloists

The postponed concert of the Seattle Sunset Club, given November 27, presented as soloists Mrs. Frederick A. Rice, a prominent Tacoma soprano, and Allan Coe, pianist, of Chicago. Mrs. T. V. Tyler, of Tacoma, was Mrs. Rice's accompanist.

Mary Humphrey King Sings at "Twilight Concert"

The Ladies' Musical Club of Seattle also numbered prominent Tacomans in the large audience attending its "Twilight Concert," given December 1 at the Washington Hotel. A song group was charmingly rendered by Mary Humphrey King, dramatic soprano, of Tacoma. Mrs. King's numbers were "A Toi," by Bemberg; "Slumber Song," by Gretchaninoff, and "The Mermaid Song," by Haydn.

Camp Lewis Notes

Official announcement from the War Department to the 35,000 men now remaining under arms at the Tacoma Camp apprises them that although intense training is suspended, strict military discipline will be maintained. "The signing of the military armistice," says the announcement, "enables us to suspend the intense military preparation in which the country engaged. It does not, however, signify the formal end of the war, and it will therefore be necessary for us to keep under arms a substantial army until we are certain just what the military needs of the country will be." So the soldiers at Camp Lewis, in the relief from long tension, are turning more than ever to the relaxation offered by entertainments, given and planned. Forty companies are yet in quarantine, and a novelty has made its appearance designed to bring them cheer. A traveling van carrying complete stage equipment, including a piano, rolls at hygienic distance from the barracks of the segregated, and the brightest of the camps' professional stars appear nightly on the itinerant platform.

K. M. K.

CORTOT AND PARIS ORCHESTRA FILL LOS ANGELES AUDITORIUM

French Musicians Play for Eager Audience—Eddy Brown Anticipated—Lott's Patriotic Program—Notes

An eager and excited audience that filled the Shrine auditorium gathered to hear the French Symphony Orchestra last evening, and testified by its warm reception and thunderous applause the delight experienced in this splendid organization.

Looking at these men, so recently from the scenes of "devastated France," we saw (or fancied) a look of deep sadness on the faces of many of them, and a feeling of sympathy went out to them. André Messager is a courtly and dignified director, most scholarly and convincing in his appearance and his work; the Debussy number, "Afternoon of a Faun," was especially well done. The work of the violins was especially beautiful. Alfred Cortot, the piano soloist, played the Liszt rhapsodie with brilliant technic. Many of the musicians expressed the hope that he might be heard in an entire program. M. Cortot is free from mannerisms and his interpretations are so fresh and unhackneyed that he aroused the greatest degree of enthusiasm. At the close of this really beautiful concert the entire orchestra rose and played the "Marseillaise," the vast audience enthusiastically applauding. With this auspicious opening of the musical season we must be content until we hear Eddy Brown soon.

Lott's Patriotic Program

Local talent is filling in between the engagements of the Philharmonic artists. Clifford Lott, baritone, was scheduled for an unusual program of patriotic songs at the Friday Morning Club. His songs, grouped under five heads, are significant—"Songs of War and Patriotism,"

"Songs of the Fighting Men," "Songs of Democratic and Political Significance," "The Fighting Man's Return," and "Peace." Among them are three songs by our own composers, notably a new one by Frederic Stevenson, "An American Ace."

Notes

The sonata evenings will begin the evening of the 13th, and May MacDonald Hope is very enthusiastic over the prospects.

Grace W. Jess, a "disease" who had coached with Yvette Guilbert, is arranging some folksong concerts, and her plans will soon be completed. Mrs. Jess is beautiful to look at and charming to hear, and her success should be assured.

Wager Swayne, a recent and valuable addition to our musical world, has taken up his abode at 1000 Alvarado street.

John Smallman, a baritone from Boston, has been quietly, but surely, finding his place here. He is the newly elected director of the Los Angeles Oratorio Society, succeeding Edward Lebegott, who is now in New York. Now that we are free to hold our club meetings once more, and have friendly gatherings, we shall have many interesting things to chronicle.

J. W.

PARIS SYMPHONY ORCHESTRA WINS MUSICAL SAN DIEGO

San Diego, Cal., December 3, 1918.

Alfred Cortot, the Soloist

Not until the last minute was it certain that San Diego would have the opportunity of hearing the Paris Symphony Orchestra, as the question of quarantining the city

(Continued on page 36.)

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FRENCH BAND HONORS ANN ARBOR FOOTBALL GAME

Ann Arbor, Mich., November 25, 1918.

The Caruso concert was to have begun Ann Arbor's music activities, but on account of the epidemic Anna Case, prima donna soprano of the Metropolitan Opera Company, had the honor of opening the series Saturday evening, November 16, when she made her local debut in a well built program of arias and songs. Hill Auditorium was crowded with music lovers from Ann Arbor and surrounding cities who had come in to hear "the pride of America." The young prima donna was in excellent voice and fully justified the great expectations of her many admirers. She was obliged to respond with encores after each group and was recalled many times. Charles Gilbert Spross was at the piano.

The French Band Visit

Lovers of band music had an opportunity to satisfy their desires in a most extraordinary manner on the evening of November 23, when Capt. Gabriel Pares appeared before a packed audience in Hill Auditorium with his band of French "Blue Devils." In a well adapted program containing many numbers of real musical worth, with sufficient variety to add interest and charm, the "Sousa of France" showed what a real band could do as a concert organization. The captain and his players were greeted with tumultuous applause at every available opportunity. In the afternoon the organization had appeared at the Michigan-Michigan Agricultural College football game in the presence of 25,000 spectators. The organization arrived in Ann Arbor at noon and were met at the station by a detachment of several thousand students who are members of the University Student Army Training Corps and Naval Unit, each headed respectively by their bands. With these organizations as an escort of honor, the "Blue Devils" were led to Ferry Field, where, preceding the football contest, a military and naval review was staged in honor of the distinguished guests, at the close of which the two varsity bands lined up in military formation near one of the specially erected flag poles, and after playing the "Marseillaise," hoisted the French flag, immediately after which the guests, stationed at another pole, played the "Star Spangled Banner" and hoisted the American flag. The scene was indeed impressive and unique in college annals, and drew forth rounds of cheers and applause from those gathered to witness the game which immediately followed. Between halves the three bands again paraded the field, playing different airs, the French band again receiving an ovation when in honor of the occasion they played the varsity's athletic challenge, the "Victors."

Notes

The fact that the men students of the university have practically all been enrolled in the service of their country, either as members of the Student Army Training Corps or Naval Unit, has necessitated a number of important changes in the musical activities of the university. It was found necessary to rearrange all the dates for the Choral Union concerts and to change the hour of the faculty concerts.

Monday evening, November 25, Anthony J. Whitmire, violinist, and Dorothy Wines, pianist, appeared in concert before the Rotary Club of Ypsilanti. C. A. S.

Pietro A. Yon Delights Philadelphia Audience

A warm tribute was accorded Pietro A. Yon, the well known New York concert organist, when he was engaged to appear in recital in the Walnut Street Presbyterian Church, Philadelphia, Pa., on the evening of November 18. The occasion was the opening of the newly installed Moller organ, which is said to be the largest church organ in Philadelphia.

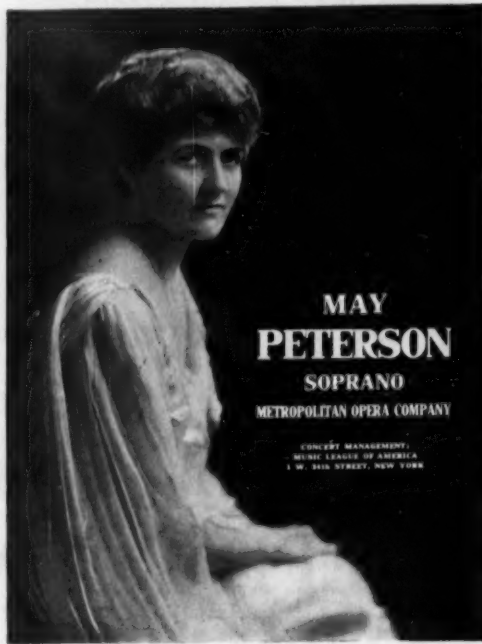
Mr. Yon selected a program which would do justice to the extraordinary qualities of the new instrument, and they were fully brought out by the brilliant and artistic playing of the visiting recitalist. Mr. Yon's performance was one of artistic finish. His always musicianly phrasing and his determination to interpret each composer according to his own meanings and ideas are strong factors in Mr. Yon's art which places him in the first rank of concert organists.

He played a Pagella sonata, Franck's "Piece Heroique," Bach's prelude and fugue in A minor in a highly artistic and musicianly manner. His own compositions won the

admiration of the unusually large and interested audience, and although a request was made to refrain from applause, the audience remained seated at end of concert, thereby declaring its wish for added numbers, to which Mr. Yon graciously responded by giving three.

Two New French Artists Here

It is announced that Louis Wins, violinist, and Edouard Gendron, pianist, who are to make a tour of the United States under the auspices of the French American Association for Musical Art, will make their first appearance in this country at Carnegie Hall on Wednesday evening, December 18, at 8:30 o'clock. These two young Frenchmen appeared first in joint recital in 1911 and attracted considerable attention. Subsequently they made successful tours of France, Switzerland, Belgium, Holland and Norway, but had to discontinue their artistic labors at the beginning of the war, Gendron serving two years with the



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Thirteenth Artillery Regiment and Wins with the Twenty-third Regiment of the Colonial Infantry. Gendron began his studies at the age of ten, and was soon the favorite pupil of Paul Brand, while Wins began his violin studies with Remy at the Paris Conservatoire. Later Lucien Coppe became his teacher and advisor.

It is most fitting that, following the Paris Conservatoire Orchestra, which required but a single hearing to gain universal respect and admiration, these two artists should take advantage of the opportunity thereby created to acquaint us with their art, and if one is to judge from the excellent reports that come from Europe, and the high artistic merit of the performances given by those for whom the French American Association for Musical Art has heretofore stood sponsor, one may anticipate with pleasure the initial appearance of these two young artists.

Hazel Moore at Maplewood Field Club

Hazel Moore was one of the artists who appeared on November 27 in the entertainment series being given by the Maplewood Field Club. Miss Moore has a clear soprano voice of lovely quality, and she was heard to advantage on this occasion in Proch's "Theme with Variations," Rebey's "Tes Yeux," Brewer's "The Fairy Pipers," and John Prindle Scott's "The Wind's in the South." Several encores were also given.

Mme. Mero and Lazaro Please Kansas City

In joint concert Lucy Gates and Yolanda Mero opened the Fritschy Concert Series in Kansas City on the afternoon of Tuesday, November 26. Miss Gates' singing on this occasion was hampered by a bad cold and she obviously was unable to do herself justice, although the audience generously applauded her. The "Bell Song" from "Lakme" was her principal number. In marked contrast was the fire and charm of Yolanda Mero's sincere pianism. A captivating stage presence is decidedly an asset of Mme. Mero's. She was, perhaps, at her best in the Vogrich staccato caprice which she has made famous and popular, while her clever arrangement of Albeniz's tango was engagingly presented and full of color. The Liszt sixth rhapsody finished her contribution.

The following Friday afternoon brought Hipolito Lazaro, Spanish tenor, to the Shubert Theatre for the second concert of the series. In this, his first hearing in Kansas City, the youthful tenor scored a real success. From the opening aria, "O Paradiso," from "L'Africaine" of Meyerbeer, to his stirring and passionate rendition of "Bianca al par," from "The Huguenots," which closed the recital, the singer established himself with his audience as an artist possessed of musicianship as well as power and ingenuousness as well as extraordinary vocal equipment. A bit of humor crept into the performance when Lazaro abandoned for the moment the Romance tongue and essayed two English songs, "Love, I Have Won You" (Ronald) and Cadman's "I Love You." Smiles melted into politely repressed merriment at the painstaking earnestness with which Lazaro glued his eyes to the little book wherein were written the formidable verses, while he enunciated with the utmost precision the unfamiliar words. A certain stiffness and lack of response in the mezzo voice was compensated for in the full voice which proved not only adequate in volume for all demands of the program but thoroughly musical in tone.

L. F. T.

President Thanks Clara Clemens

Clara Clemens, who is recovering from a severe attack of influenza, is the recipient of a letter from President Wilson, in which, after expressing appreciation of her gift—the Mark Twain home at Redding, Conn., which she has turned over to the Artists' War Service League as a home for convalescents, he says:

I have no doubt that there would be a great deal of inspiration to them (the convalescents) in the knowledge of the fact that they were being permitted to enjoy the hospitality of the daughter of Mark Twain in a house which was once his, and bearing a name which would suggest to them Captain Stormfield, of whom, of course, most of them would know.

Stormfield is a beautiful house built along the lines of an Italian villa. It contains spacious, comfortable rooms, and beautiful grounds surround the home. It was at Stormfield that Clara Clemens became the wife of her noted husband, Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra.

Where to Find Harold Bauer

A letter addressed to Harold Bauer, "Somewhere in Ohio," would have undoubtedly reached him this month, for he has already played in seven of the big cities of the Buckeye State. December 6 found him in Toledo. Youngstown claimed him on December 7. He played in Cleveland on the tenth and from there went to Cincinnati for two appearances with the orchestra on the thirteenth and fourteenth. On his return East, he appeared with the Boston Symphony Orchestra in Providence, R. I., on the seventeenth. His next Aeolian recital will be a benefit for the Union Settlement Music School, and has been definitely fixed for December 31.

Hulda Lashanska in Demand

Hulda Lashanska again traveled westward for a concert in Toledo on December 16. She was heard in Dayton in a joint recital with Royal Daddun, baritone, on December 18; returns to New York for a joint recital at Carnegie Hall with Raoul Vidas, the French violinist, on December 20, and goes West again just after the new year. Chicago will then have an opportunity of hearing her, as will many other towns before her return East for her recital in New York.

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HAROLD BAUER'S BEETHOVEN WINS WARM DOUBLE ENCORE

Cincinnati Rises to Famous Player's Reading of
"Emperor" Concerto

Cincinnati, Ohio, December 14, 1918.

The fourth concert of the Cincinnati Symphony Orchestra's season in Emery Auditorium was given on Friday afternoon, December 13. Harold Bauer was soloist. Under the direction of Ysaye the program given included "The Magic Flute" overture of Mozart, Beethoven's concerto for piano, "Emperor," a poem for string orchestra, by Ysaye himself, and the legend "Zorahayda" of Svendsen, concluding with the ever popular "1812" overture of Tchaikowsky. While the program was without a symphony in the formal sense, a performance of exalted symphonic proportions, in which the Cincinnati Orchestra and Harold Bauer participated, provided one of those magnificent moments in a concert season which are memorable. Bauer, who gave the concerto, a memorable performance, in which Ysaye and his men shared, was in prime condition and played the piano part of the monumental work with superb musicianship, dignity and finished technical facility. But it was not only that Bauer played his part in a superlative manner, for Ysaye acted for him, not as an accompanist, but as a cooperative interpreter, sympathetic from the first note to the last.

Bauer was given such a hearty ovation that he added a Scarlatti sonata, and then a second encore, an etude of Liszt.

The "Magic Flute" overture was played by the orchestra crisply and with classic finish. Ysaye's "Exil" (poem for strings, which was given at the May Festival of this year) was well worth a rehearing at this time, and deserves a permanent place in the orchestral repertoire. The string section of the orchestra played splendidly and with feeling, and Ysaye was given a most cordial reception. The other orchestral numbers were pleasing and descriptive. The "1812" overture, in which the orchestra displayed all the sonority at its command, gave a fine close to a most interesting program. The concert was repeated on Saturday evening.

Alsace in Tone, at "Pop" Concert

The popular concert of the Cincinnati Symphony Orchestra on Sunday afternoon, December 8, in Music Hall, presented a program such as delights the audiences which gather to attend these events. It was bright and cheerful throughout, arranged with splendid contrast, and played with beauty of tone and finish by the orchestra under the direction of Ysaye.

The "Roi d'Ys" overture of Lalo opened the program effectively. It is one of the best of the orchestral numbers left by this composer, and retains its popularity on account of its melodic flow and its brilliant scoring. The "Alsatian" scenes of Massenet, so singularly appropriate at the present time, were one of the bright spots of the concert. They were played with grace and beauty by the orchestra, and Ysaye realized all the effects contained in

the score. Equally charming was the performance of the three numbers from Mendelssohn's "Midsummer Night's Dream," in which the scherzo in particular was a delicious presentation.

The lovely "Andante Cantabile" of Tchaikowsky's string quartet, played by all the strings except the basses, was the best thing of the afternoon, from the standpoint of exquisite shading, lovely "singing" on the part of the violins, and unequalled balance. The audience also appreciated it, as the applause testified. The program closed with a brilliant performance of Svendsen's "Carnival in Paris."

Louis Pleier, one of the newcomers among the cellists of the orchestra, was the soloist. The DeSwert concerto,

"THE man who disparages music as a luxury and non-essential is doing the nation an injury. Music now more than ever before is a present national need. There is no better way to express patriotism than through music."

—The President of the United States.

which afforded the soloist excellent opportunities, was given a finished performance, and Pleier proved himself a player of admirable talent and skill. His tone is of a high quality, and he plays musically and in good style. The well known Chopin nocturne in E flat was his selection as the encore with which he acknowledged the liberal applause accorded him by a very appreciative audience.

R. F. S.

Eldora Stanford at Academy of Music

Eldora Stanford, who recently scored a success at the Rialto Theatre, New York's photo play house, appeared recently at the Academy of Music, Brooklyn, where she sang the waltz song from "Romeo and Juliet." Miss Stanford, just out of her teens, has a very rich and strong lyric soprano voice. She has not been heard lately by



CORPORAL RALPH LEOPOLD.

Pianist and brother-in-law of Newton D. Baker, Secretary of War. Corporal Leopold recently appeared with Percy Grainger at Aeolian Hall, New York, playing with him Grainger's new "Children's March" for two pianos.

music lovers of New York, for she only recently returned from a concert tour in the Southwest. Many have heard her new phonograph records. This clever pupil of Oscar Seagle's is achieving new laurels in her musical career.

Gordon Replaces Kortlasky

The Berkshire String Quartet has secured the services of Jacques Gordon to replace Mr. Kortlasky as the second violin of the quartet. As announced, the three concerts will be given in New York as originally planned, the first taking place Tuesday evening, January 14, and the other two on February 25 and March 24, respectively. The quartet and Olive Kline, soprano, will give a concert before the Outlook Club at Montclair, N. J., on December 20.

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IF YOUR COPY IS LATE

Because of the unprecedented transportation conditions, all periodicals will frequently be delivered late. If your copy of the Musical Courier does not reach you on time please do not write complaining of the delay, as it is beyond our power to prevent it. Until transportation conditions are improved these delays and irregularities are unavoidable.

The influenza has been causing trouble in Italy, just as here. The operatic season at Bologna was interrupted on account of it.

The American tenor, Edward Johnson (Edoardo di Giovanni), sang the leading tenor role in the production of Montemezzi's new work, "La Nave," the principal novelty of the present season in La Scala, Milan.

Italian papers still continue to insist that the fall of 1919 should see the production of that long promised and long delayed work of the late Arrigo Boito, his opera "Nerone," at which he worked for nearly half a century.

Chicago, too, is fighting the piratical ticket speculators, whose depredations there and in New York soon will end if those in charge of the campaign of purification are not frightened off or mollified through other means.

Luisa Tetrazzini, who emerged from her long retirement recently to organize a great charity concert at Milan, in which she herself participated, has now given a second concert, this time at Florence in aid of tuberculous Italian victims of the war.

This year marks the centennial of the foundation of the Royal Academy of Music at Parma, Italy; which counts among its graduates two such illustrious figures as Cleofonte Campanini and Arturo Toscanini. A fitting celebration of the event, proposed for this fall, has been postponed until sometime next year.

Nine symphonic concerts took place in New York during the week ending last Sunday, which is just nine more symphonic concerts than Kansas City had during the corresponding period. If there is any good reason why a wealthy and commercially progressive city like Kansas City should not have at least one symphonic concert per week or even per fortnight, or per month, we would like to be informed of it. This applies, too, to several dozen other large American cities we could name. We

mention Kansas City particularly because it has an excellent resident conductor, Carl Busch, who headed an orchestra there which the citizens and citizenesses supported half heartedly for awhile and finally allowed to sink into slumber altogether.

Campanini announces that he is to produce Catalani's "Loreley," an opera that has never been done in America. We do not anticipate a vivid success for it. It is a very weak work. The plot is that of "Tannhäuser" and the music that of "Lohengrin," for Catalani was greatly under the influence of Wagner of the early days. It was revived at La Scala, Milan, early in 1915, with the American tenor, Edward Johnson (Edoardo di Giovanni) in the role to be sung here by Alessandro Dolci.

Walter Henry Rothwell, as a conductor and an authority on conducting, needs no introduction to MUSICAL COURIER readers. He first came into notice here as leader of Colonel Savage's English productions of "Parsifal" and "Madame Butterfly." He was conductor of the St. Paul Symphony Orchestra during its entire existence, and he won a splendid reputation for himself as leader of the civic orchestral concerts in New York in the summer of 1916. Mr. Rothwell at present is devoting his time to teaching composition and coaching at his New York studio. His article on another page of this issue, "The Technic of Conducting" is of great interest.

The public is never slow in responding to anything that is worth while. This has been proven once again by the fact that, in spite of the Sunday evening service in churches all through the land being largely an affair of empty benches, there is standing room only and little of that at the Old First Church in New York, where Dr. William C. Carl has an ideal musical program each week. This winter he is giving a series of the standard oratorios at the Sunday evening services, alternating with programs of the best that church music has to offer. "Samson" has already been given, and Christmas Sunday evening will witness a performance of the "Messiah." With his excellent soloists and well trained chorus choir, Dr. Carl, presiding at the organ himself, offers music of such a standard that it is no wonder that the church has become the Sunday evening Mecca of New York music lovers.

Hear ye, one and all! On Monday evening, December 9, 1918, at the Metropolitan Opera House in New York City, there appeared in the four leading roles of an opera, "Madama Butterfly," (book after an American story), Geraldine Farrar, of Melrose, Mass.; Rita Forna, of San Francisco, Cal.; Paul Althouse, of Reading, Pa., and Thomas Chalmers, of New York City. All of them had sung previously at the Metropolitan in these roles, but never had there been an all-American cast before, and this time it was due only to Mr. Althouse taking the place of Mr. Martinelli, who is ill. So chance brought about, for one evening, a consummation which many of us have waited long to see. Incidentally, there was absolutely nothing to apologize for in the performance. No other cast in the house could have exceeded the work of those Americans. It was, in fact, an unusually fine performance, Geraldine Farrar being happily restored to that vocal brilliance which has been under a cloud the early weeks of the season.

Signs continue to multiply that the lifting of the "flu" ban and the rush of business incidental to the end of the war, are helping musical matters very materially all over the country. One of the best barometers of conditions is the San Carlo Opera, because it is on tour with a very large membership and is in the position of being forced to take in considerable sums of money in order to meet its expenses. Not long ago the San Carlo singers played a two weeks' engagement in Montreal and garnered record breaking box office results. The week in Detroit eclipsed any of the previous visits of the San Carlo organization to that city. In Minneapolis several thousand persons were turned away from the box office. At Winnipeg, Canada, previous to the two weeks' season beginning December 21, the latest reports have the first two days of the subscription as bringing in over \$7,000. Fortune Gallo, the managing director, expects to play to \$30,000 gross of receipts for the fortnight. Going westward from Winnipeg, the San Carlo Company has three weeks of solid guarantees. Then come Calgary, January 23, 24 and 25, and a jump over the Canadian Rockies to Vancouver, Victoria, Seattle, and a week at the great Civic Auditorium in

Portland, and finally, in San Francisco and Los Angeles for two weeks each. Chicago, also, is to be visited this season on the eastward trip of the San Carlo Opera, and the tour will close as usual early in May in Washington, D. C., at the Belasco Theatre. Negotiations are pending between Mr. Gallo and a prominent managerial combination of the Antipodes to take the San Carlo organization to Honolulu, Manila, Hong Kong, Australia, New Zealand, etc.

Those in charge of the oratorio competition of the N. F. M. C., in which a \$5,000 prize is offered for the setting of a text prepared by Pauline Arnaud MacArthur and H. P. Roché, "The Apocalypse," have very wisely decided to extend the limit date for receiving manuscripts to July 1, 1920, and the first performance of the oratorio composition will be a feature of the biennial of the Federation in 1921, instead of the 1919 biennial as planned at first.

Other drives now being over, it is time for New York to drive to get together the \$50,000 needed to make up the amount necessary to carry the Philharmonic Society through its current season without worriment. As has been explained before by the MUSICAL COURIER, the Pulitzer Endowment, while a liberal one, is not sufficient to support the Philharmonic, and even with the large attendance at the concerts, more money must be forthcoming in order to meet the increased expenses and new conditions that have arisen since the generous Mr. Pulitzer's death. The Philharmonic Society, over three quarters of a century old, is as much a part of New York proper and of the civic, artistic, and cultured life of this city, as the art museum, Central Park, the post office, and the public schools. The Philharmonic now is doing more good, reaching more hearers, presenting more music, and covering a wider repertoire than at any previous time in its history. Josef Stransky is a conductor liked by the people, for they go in masses to Carnegie Hall to hear him. Let no one be misled by certain daily newspaper attacks on Mr. Stransky. They are not based primarily on musical grounds.

The life of an operatic artist is not all joy. Salaries are good—for the good singers—but, alas! so are commissions. They say that certain artists of an organization whose home is in one of the Great Lake cities, not only pay a commission to the real agent and 1 per cent. to the society with which they appear, but also to an up-to-date stage manager who has secured contracts for them. This doesn't leave any too much when they get through paying. However, the enterprising stage manager is supposed to have still other sources of income, in addition to his salary and the above-mentioned commissions. He invites some of the artists to take private lessons in order to "brush up" on roles, and is also willing to give French lessons to any member of the company desirous of having them. All this would be legitimate—except for the commissions—were it not for the fact that most of those pupils study with him for the sole purpose of being given roles, which is strange indeed, for that stage manager in reality has absolutely nothing to do with the casts. Methods of this kind may go abroad, but there is no place for them in the city where the wind blows so much and so often.

According to the Metropolitan Opera Company's announcement, Mr. Gatti-Casazza, speaking of "Oberon," said: "Novelty seems a strange term to apply to a work that is nearly a century old." Right O! dear Mr. Gatti, as our English cousins would say. And perhaps you will tell us why you revived this very German work, which is dead as the proverbial door nail, at an institution which bars Wagner. Do you recall the triumphal success (!) of Liszt's "Legend of Saint Elizabeth" last year? The MUSICAL COURIER has incurred more than one rebuke during the past year, because it has ventured to say that it could not see the connection between long dead German composers and the war. We do not object to Mr. Gatti's revival of a good German classic, but we do detest poor music of any nation. A fitting part could be secured for the new star soprano, Rosa Ponselle, by reviving "Fidelio," giving it in English. But "Oberon"! It has not been done in New York for forty-eight years, and there is a good reason why. We are not prejudging the Metropolitan production, which we have no doubt will be up to the usual high standard, but we do object to an effort on the part of Mr. Bodanzky or any other inspired prophet of Germanism to try and convince the American public that "Oberon" has any vital part in the music of today.

VARIATIONS

By the Editor-in-Chief

The Biter Bitten

There is an old Chaldaic (not to say Teutonic) proverb which has it that, "He who digs a pit for others, falls into it himself," or something of the sort. A very pretty illustration of the truth of the adage was presented in the New York Tribune of December 12, when the music critic of that paper put forth one of the most personal, profligate, and prurient attacks on a composer which we remember ever to have read. It suggested the palmiest days of the kind of thing Hanslick used to do to Wagner. With this exception, of course, that Hanslick was learned and could say nasty things in beautiful language. The Tribune critic, in the notice in question, simply says nasty things.

He went to the Russian Symphony concert of December 11, at Carnegie Hall, where works by Scriabine, Vassilenko and Prokofieff were played. The slim and youthful Prokofieff seemed to be the one the Tribune critic was after, and starting out by saying that the composer's pieces "are contributions not to the art of music, but to national pathology and pharmacopoeia," he continues in this amazing strain:

As such they were not only not needed, they were distinctly unwelcome, for Germany, since it came under the sway of moral and political degeneration, has provided quite as much musical guano as civilized soil could bear. As the companion of the Russian Gorky we have had the German Richard Strauss, who has gone on from year to year increasing his dose of the stuff which he hoped the people of the world (to use a simile employed by the most recent editor of "The Arabian Nights") would buy for reasons analogous to the purposes for which Doctor Jenkins's Elixir used to be taken by old gentlemen.

This, we know, is plain talk, but it seems to be demanded in rebuke of a tendency to make a popular appeal with what we are constrained to call filthy music, which reached a climax at yesterday's concert.

The piano solos of Prokofieff, the clean minded critic of the Tribune calls "simply perverse," and says that "they die the death of abortions." Then comes this:

The challenge to indignant protest, not only against Mr. Prokofieff, but Mr. Altschuler as well, was the so-called symphonic picture "Hercules nocturnus." . . . This new piece is sheerly bestial in its assaults upon the ear, fancy and intellectual decency. . . . Mr. Prokofieff rejoices in filthy orgy.

The same work is referred to further ironically as a "delectable mess," and Mr. Prokofieff and other musical revolutionaries are handed over to the executioners with this tasteful parting fling: "If musicians and public had the courage of their convictions they would send the brood packing."

Chiefly because the musicians have not the courage of their convictions, such "criticism" as the foregoing is allowed to stand more or less unchallenged. We do not know what sort of stuff Mr. Prokofieff is made of, but we declare that if we were a composer with a clear artistic and physical conscience, no man living could use publicly in connection with our music the words the Tribune critic has set down, and escape Scot free.

Because he recognizes (and with great certainty) perversity and filthy orgy in Prokofieff's music, is not sufficient reason for the Tribune critic to write a perverse and filthy criticism. We did not like Prokofieff's music, but perhaps because of lack of experience or imagination, we could not discover in the piano or orchestral works the matters the Tribune critic points out. It seems to us that he has a peculiarly appraising ear for the kind of tonal stigmata described as "musical guano" and which "die the death of abortions"—if such stigmata really exist.

Also we are in ignorance of the uses of Dr. Jenkins' Elixir, although the Tribune critic speaks of them in such a confident way. We wonder, however, whether the Jenkins stuff comes in the same category as The Mormon Elders' Secret, which we used to see advertised in the daily newspapers of this city.

The Critic and the Pit

But you are beginning to ask what the Chaldaic proverb heretofore quoted has to do with the Tribune critic's pornographic piece of writing. Listen! In the Tribune of December 13, appeared these startling lines, headed: "A Note of Explanation and Apology," and signed by the same critic who had affixed his name to the neurotic outburst of the day before:

Indignation over the matter of Mr. Prokofieff's compositions, the manner of his performances and the obvious propagandism for disreputable music made at the concerts

of the Russian Symphony Orchestra on Tuesday and Wednesday blinded the eyes of this reviewer to the fact that the ear-tearing, nerve-racking description of an orgy of witches on Wednesday afternoon was the creation of Vassilenko, not Mr. Prokofieff, as stated yesterday. The latter gentleman has artistic sins enough of his own to atone for and ought not to have been saddled with those of another, whose name was overlooked in the dim light of the concert room. We extend to him our apologies and simultaneously our congratulations that he is not the composer of the musical bestiality which we tried to scourge.

What a pitiful acknowledgment of ignorance. The Tribune critic admits that he went to both concerts of the Russian Symphony, on Tuesday and Wednesday. On those occasions eight compositions by Prokofieff were played, including a concerto, a sonata, a symphony, solos, and a bassoon quartet. Nevertheless, the Tribune critic, after describing minutely the style and tendencies of Prokofieff's music, mistakes Vassilenko's score for one by the other Russian, and is led into his error by the "dim light in the concert room." We reexamined the program very carefully after we read the "Note of Explanation and Apology," and we are led to remark that the name of Prokofieff was printed in exactly the same fine italicized type as those of Vassilenko and Liadoff, whom the Tribune critic also mentions and reviews in his original article.

It almost looks as though the idea were to "get" Prokofieff at all hazards, as the non-critical gunmen say.

"Old Doc Jenkins"

We cannot refrain from publishing the attached letter, one of several received by us in regard to the Tribune critic's classical fall:

The object of this letter is to beg for a valuable bit of information. You will notice that a part of the enclosed H. E. K. orgasm is marked by me in blue pencil. That's it! Can you tell me where I can procure some of Dr. Jenkins's Elixir? Not for myself, of course; I have an old male relative saddled on me who is a curse, and there is an elevator girl at my home whom I detest. The old man is sidling around the girl. Now, if I can get a couple of demijohns of Jenkins's Elixir into the old chap, perhaps he will become Strauss enough to run away with the girl.

I wonder if you enjoyed H. E. K.'s mixup of Prokofieff and Vassilenko in the Thursday review as much as I did. His note of explanation and apology of today is also a gem.

By the way, I cannot understand why the Dean has not applied to the courts for a change of that ultra-German name of his. Here is a chance—let him call himself, or let everybody else call him, old Doc Jenkins.

Joyously yours,

Spalding Takes His Pen in Hand

Albert Spalding, now serving with the American Aviation Forces in Italy, writes from Rome that he is very busy during his every spare minute working at a number of new compositions. Among these are some pieces for piano alone and a number for both piano and violin. He also has written some more new songs and one in which he seems to have much confidence was inspired by Colonel Lovelace's famous phrase, "I could not love thee, dear, so much, loved I not honor more." Another late Spalding opus is a sonata for piano and violin, probably to be called "Victory." He says in his letter: "I never go out to the theatre or movies now because this is so much more fun. The only trouble is that it gets to be morning before I know it, and somehow, I never had a Napoleonic or even Edisonian conception of the amount of sleep necessary for a human being."

Regarding matters political, Spalding comments: "I happened to be in Rome at the time of the Austrian collapse. It is impossible to describe the days we are living through. From the Quirinal to the Campidoglio one great mass of people serenading and singing the Garibaldi hymn. I was walking down the Corso yesterday evening with an English officer just as the news of Trent and Trieste, at last redeemed, came. An immense procession was at once formed. The English officer and myself were hoisted on the shoulders of a band of students, followed by carabinieri, and marched in triumph down to the Piazza Venezia. There I was forced to make an impromptu stump speech, stating that Trent and Trieste had stood for so many years as the brightest symbols of burning Italian patriotism, and that it was a glorious page in Italian history, this day, when the last walls of Haasburg misrule had crumbled and these two beautiful daughters of Italian ideals and Italian culture, had come home at last.

Two years ago they hung Cesare Battista, but, from the same tower where he was martyred, the tri-color flag, for which he suffered the supreme sacrifice, is today flying. Well, the people went wild, with yells for Wilson from everywhere. I could scarcely get away. The joy of the Italians knew no bounds. Impossible to write more—one is too excited to hold a pen."

Long Live the Claque!

There is a paid claque at the Chicago Opera, says Marguerite Sylva, and she refused to hand over money to it. She told the Chicago Daily News all about it recently, and that paper printed her story. Then that enterprising journal sent a reporter to the opera house to ask about the claque. He reports as follows:

Campanini: "Ah! No, no! I cannot talk. I am an artist. Not a word. Clagues? Never any such thing around here. We don't need them. Chicago is too artistic, knows artistic merit too well and is too appreciative for us to need such dummies. Artists here must rise on merit, not on bribes."

Rosa Raisa: "Clagues? What do you mean? Pay? Applause? Oh, sir, I never pay anything. No, sir, not a cent. Never paid a cent in Chicago in my life. Be sure and say it right—not a cent."

Muratore: "I don't know anything about clagues. Not a thing. I draw my salary. I spend it. I get food, clothes, liberty bonds, all that, but not a cent to clagues."

Herbert Johnson (business manager): "Nothing to it. There aren't any clagues around here."

Every person sufficiently interested in these matters, knows that there are paid clagues at the Chicago Opera and at the Metropolitan Opera, and that the managements of those houses know it.

The singers do the paying. Very frequently the opera houses present tickets, directly or indirectly, to the clagues. The clagues have leaders who do the collecting for the singers.

The MUSICAL COURIER often has told the story of the clagues here and in Chicago, so there is no secret about it. It is all very well to treat the matter as a joke, and it is very funny to think that the singers are willing to pay for unearned and illicit applause.

However, the audience, at many dollars per seat, are to be considered also, and to them the maintenance of a claque is an annoyance and an insult.

If the managements of the Chicago and New York opera houses did not tolerate the claque, it could not exist. That is the plain truth of the thing.

An Armistice for Art

Hy Mayer, the caricaturist, tells us that the other day he attended a studio party at which were some ordinary French sailors. One of them had brought a mechanical music apparatus with which to entertain the company. The tar started the machine, which proceeded to grind out the "Lorelei."

Hy turned to the sailor in surprise and said: "Are you aware that you are playing the typical German tune, the best known Teutonic folksong?"

"Monsieur," was the answer, "France is making war on the country and not on its music."

The Italian equivalent, coming from a purely musical person, is represented by an anecdote which Henry T. Finck relates in the Evening Post of December 14:

"Tristan" was first performed in Milan under Gatti-Casazza's direction, and under Toscanini. After the performance a man said to Puccini: 'What horrible music. It is really barbarous! How I look forward to the next performance of your 'Bohème,' which will be a real joy after this impossible music.' But Puccini exploded like a bomb. 'Sir!' he exclaimed, 'are you trying to make fun of me? You surely cannot utter such nonsense seriously. Do you not know that we have just heard the greatest musical masterwork of all time? And you dare to mention my 'Bohème' in the same breath with this wonderful score?'

The foregoing happened in Gatti-Casazza's presence, who told it to Maurice Halperson (music critic of the New York Staats Zeitung) and he in turn repeated it to Mr. Finck.

It was the death blow of the American anti-musical campaign against German classics (conducted, we are proud to say, not by American musicians, but by sincere but misguided patriots most of whom are not even concert goers) when three French conductors, Messager, Rabaud, and Monteux, all elected to play a Beethoven symphony and other great German scores at their recent concerts in New York and elsewhere.

Now that the terrible physical struggle is over, there is more reason than ever to heed the admonition of the French sailor, not to make war on musical art. It would be murdering the thing we love and depriving ourselves and our fellow creatures of much of the joy, and light, and sweetness which in time must and will compensate the world for some

of the agonies and heartrendings through which it has just passed.

Come, come, ladies and gentlemen of the Implacable Leagues of This, That, and the Other, the peace conference is about to meet to lay down a basis upon which all nations of the globe may build a future of general amity and mutual good fellowship. Let us not punish Germany materially by depriving ourselves spiritually. There are more than fourteen reasons why we should hear great German music. The chief reason is the one George Bernard Shaw gave recently when he said that there is none better.

Variationettes

Well, Conductor Stokowski was the first to start it. He and the Philadelphia Orchestra are slated to give a Beethoven program there, December 20 and 21. The soloist will be Alfred Cortot, Frenchman, in the C minor concerto. The "Egmont" overture and the seventh symphony complete the scheme.

And now, when and where are we to have the first all-Wagner concert?

The Beethoven seventh symphony has been dreadfully overworked of late. It was played a number of times in New York, and in addition to the coming Philadelphia hearing this week, there is also scheduled the Minneapolis Orchestra performance of the same opus, December 18.

Pierre Key, in the New York World, has joined De Koven, of the Herald, in breaking lances for the American musician. They are a potent pair.

Everything is grist that comes to a press agent's mill. If his singing client accepts a profitable offer, it goes into print; and if his singing client refuses a profitable offer, that also appears.

Puccini has lost none of his skill as an expert in dramatics, vocal exigencies, and instrumentation. He remains the model for young American composers to follow in matters of opera.

In Denver, John McCormack refused to sing through a "Flu" screen. The Kansas City Star remarks: "Perhaps John was afraid of straining his voice."

Friend Samuels suggests that in view of Wilhelm Hohenzollern's recent hasty departure from Germany, "The Flying Dutchman" now be used generally as the "Kaiser Marsch."

After prohibition eneufls our land, will all drinking songs have to be eliminated from opera, unless it is made clear in the text that the beverages are temperance? And in all probability, when "Tristan" returns to our local stage, the hero and heroine will be forbidden to become intoxicated after quaffing the incandescent brew of Brangaene.

Musical performers should send a delegate to the peace conference, to establish the right of self-determination regarding their artistic standing, and to do away forever with critical terrorism, Junkerism, offensives, and autocracy. The critics must be made to deliver over their adjectives and spike their pens.

In the midst of all our troubles with Tchaikowsky, Chaikovsky, Tchaikoffsky, and Chaikowsky, along comes Reginald de Koven and spells Prokofiev's name, Prokofieff.

From the Sunday Sun, December 15: "It would have been gratifying to discuss today the three new one act operas of Giacomo Puccini, just injected into the anemic repertoire of the Metropolitan Opera House. But their advent was not timed with regard for the 'Sunday page.' It was carefully arranged for an evening not in the subscription and at advanced prices. That is not art: it is business. As such, it in no way concerns the editor of the musical department of The Sun." Having said this, the editor of the musical department of The Sun proceeds to belabor the Metropolitan Opera for giving operas which "pay" in preference to those which do not.

Some one asks us where modern composers get all their ideas, and we are tempted to say that they appear to get them from one another.

Sir Henry Heyman, the San Francisco violinist, writes us under recent date: "I heard Eddy Brown

here. He impressed me very much indeed. He is a great violinist, I think. So does the public."

"Why all this fuss about taking the proper measure of Prokofieff?" we are inquired of by R. V.: "Is it not the easiest thing in the world to characterize his music as classical jazz?" It is easy, but not original, for Frederick Donaghey referred to Prokofieff as "jazzy" in the Chicago Tribune of December 11.

Manager Finn, of Rochester, N. Y., has succeeded in tumbling Henri Rabaud out of his job as conductor of the Boston Symphony, for a recent printed circular which Mr. Finn issued in Rochester, has this passage: "Fradkin, the renowned violinist, who shares honors in this country with our own Spaulding, has been selected as director of the Boston Symphony Orchestra, succeeding Dr. Muck, who was dropped for refusing to play 'The Star Spangled Banner.' Fradkin will take charge of the great musical organization in Boston the latter part of the current month so he will play his last engagement at the Temple Theatre before assuming his new duties." Mr. Finn finds it in his heart to say even more about Mr. Fradkin, as follow:

This is a distinctive concert entertainment, but as Manager Finn has a clientele composed of the higher-ups he believes that the act will not only appeal to them but will appeal to those who have not been steeped in the culture of music. However, the manager knows that he has booked something extraordinary fine and he has sufficient faith in the Rochester public in warranting him in presenting them.

"E string" is on hand with a poetical outburst:

I know a boy who's an awful riddle
He has no talent at all for the fiddle.

We know a girl who is stranger, by far,
She doesn't wish to be Madame Farrar.

The way rowing coaches make stop watch notes on practising race crews, Max Smith, of the American, holds the clock on conductors. Last week, Walter Damrosch led Brahms' third symphony, and Max says (December 13):

We all know that "Andante" indicates a deliberate, but not an "Adagio" pace, and the writer made metronomic notes which show that Mr. Damrosch's tempo on March 27, 1912, was six beats to the minute faster than yesterday, and even then ten beats to the minute slower than the movement favored by Mahler on January 26, 1910. His tempo yesterday was fifty-eight quarter notes to the minute at the start, and in one episode dropped to forty-eight.

Max has discovered the secret of perfect criticism. If Mr. Damrosch can get away from that question of how many strokes he made to the minute, we'd like to hear his answer.

Cesar Searchinger calls our attention to the fact that the correspondents reporting the American entry into Tréves were surprised not to see a single smile on the faces of the Germans. Our boys, they say, marched in to the tune of "Dixie." "Is not this the explanation?" asks Mr. Searchinger, "for how could a German smile to a tune that does not modulate to the dominant in the middle, and back again at the end? 'Dixie' stays in the tonic all the way through, thereby violating a cardinal German law of musical form. Such a procedure is strictly verboten!"

Serge Prokofieff made the interesting statement that when he was planning his trip to America and discussing the delicate question of passports with three successive Russian governments, he found one thing common to all three—the Czar's, Kerensky's and the Bolshevikian—respect for the person of artists as expressed in exemption from military service.

Well, Ignace is president of the Polish Republic, but it is Ignace Daszynski.

That tremulous hush was the expectancy with which Operaland awaited the Puccini world première at the Metropolitan last Saturday evening.

The quiet and somewhat sleepy character of Puccini's "Suor Angelica" made H. M. refer to it at the premiere, as "Snore Angelica."

That last year's popular song about "Like Washington Crossed the Delaware, Pershing Will Cross

the Rhine," seems to have been a very successful musical prophecy.

Apropos, when President Wilson landed in Brest, a chorus of costumed Breton children, coached and conducted by an American soldier, sang "Hail! Hail! The Gang's All Here." This community music idea surely is making headway and is bound to impress Europe with America's tonal advancement.

We "Boris Godunoffed" ourselves for the last time a while the other evening. More than ever we consider it animated oratorio. Not that we don't respect oratorio. But we don't love it. Even though James Hunecker says he does.

The Nobel Peace Prize not to be awarded this year? Why not? We suggest Giulio Gatti-Casazza as the logical candidate, for did he not invite into his opera box last Saturday evening no less a personage than Oscar Hammerstein?

LEONARD LIEBLING.

CONSTRUCTIVE CRITICISM

It is no exaggeration, whatever, to say that some of the critics in a great city have more culture and artistic judgment than many of the artists who give concerts there. Yet it is a common remark for young artists to find fault with every critic except the one who praises them. They say that the fault-finding critics have only to sit at ease and listen, leaving the artist to do the hard tasks.

The remark seems just to the superficial thinker, but as a matter of fact it is not true at all. If the artist has not a mastery of his technical means of expression he cannot do justice to the artistic message he is supposed to deliver. A pianist, or violinist, or singer, or any other public performer should have no more credit for mere technic than the critic should have for merely writing well. A great artist is great only to the extent that he can deliver the composer's ideas and feelings clearly and forcibly to the hearers. A great artist usually has his own fine feelings which cause him to add the color of his personality to the glowing picture the composer made. But a truly great artist has a judgment which prevents him from distorting the composer's work to make it fit his own feelings. The truly great critic (oh yes, he exists) has the judgment to know when the performer fails to give the composer's meaning and to appreciate the judgment the performer has used in adding more or less of his own feelings to the composer's indicated emotions.

Unfortunately, the critics know only too well that most of the performers they have to see and hear are too deficient in technical equipment and nerve control before the public to do justice to the art part of the interpretation. The critic has only to exercise his judgment. If he had to stand on his hands or balance an egg on his nose while he was judging the music, he might then make as many mistakes in his artistic judgment as the ordinary young performer makes when he attempts to play in public without sufficient technical facility. It is this fact that the performer overlooks. When he says that the critics have only to use their judgment while he has to do a great deal of technical work and use his judgment as well, he is merely saying that the critics are better fitted to judge than he is.

Then why did so many music critics contradict each other in reporting the violin recital we wrote about in our recent article on "Destructive Criticism"? Because some of the critics had artistic judgment and others were guided merely by the whims of likes and dislikes. The man who is guided only by feeling can never be sure just how cold or warm the weather is. A good thermometer, on the other hand, is perfectly reliable although it has no feeling whatsoever. Of course, no human being can be as impersonal as a thermometer. No art critic would be worth his salt if he reached the lofty altitude of the scientific mind described by Spinoza long ago: "Neque flere, neque ridere, neque admirare, neque contemnere, sed intelligere—not to weep, or laugh, or marvel at, or despise, but to understand."

Brander Matthews says that "this may serve to indicate the aim of scientific criticism which judges not, which expresses no opinions, which does not take sides, which merely sets down, with the arid precision of an affidavit, the facts as these are revealed by a qualitative analysis. Unfortunately, criticism as impersonal as this is impossible."

James Russell Lowell says the same in other words: "If there were any recognized standard in

criticism as in apothecaries' measure, so that by adding a grain of praise to this scale or taking away a scruple of blame from that, we could make the balance manifestly even in the eyes of all men, it might be worth while to weigh Hannibal. But when each of us stamps his own weights and warrants the impartiality of his own scales, perhaps the experiment may be foregone."

The critic is therefore bound to be a human being, as the artist is. The advantage still remains with the critic, however, as he need only use his judgment, whereas the performer must have technique as well as judgment.

"Without the critical faculty there is no artistic creation at all, worthy the name," wrote Oscar Wilde. "That fine spirit of choice, that subtle tact of omission, is really the critical faculty in one of its most characteristic moods, and no one who does not possess this critical faculty can create anything at all in art." Neither can he do anything worthy the name of art no matter how perfect his technique may be.

But what is constructive criticism as opposed to destructive criticism? First, let us look at destructive criticism at its best, or worst. This is what Macaulay wrote about Voltaire:

His incomparable power of covering whatever he hated with ridicule made him an object of dread even to the leaders of armies and the rulers of nations. In truth, of all the intellectual weapons which have ever been wielded by man, the most terrible was the mockery of Voltaire. Bigots and tyrants, who had never been moved by the wailing and cursing of millions, turned pale at his name. Principles unassailable by reason, principles which had withstood the fiercest attacks of power, the most valuable truths, the most generous sentiments, the noblest and most graceful images, the purest reputations, the most august institutions, began to look mean and loathsome as soon as that withering smile was turned upon them. . . . for what Burke said of the Constituent Assembly was eminently true of this its great forerunner: Voltaire could not build: he could only pull down: he was the very Vitruvius of ruin. He has bequeathed to us not a single doctrine to be called by his name, not a single addition to the stock of our positive knowledge.

How many pitifully small Voltaires have written what is known as music criticism! Every city has them; every age has known them. They think they have done their whole duty as critics when they write something readable for the public, some joke or sarcasm, something that shows how clever they are and how stupid the artist is. They pull down but they cannot build. They add nothing to our stock of knowledge and do the artist no service.

Let us turn now to Oscar Wilde's "The Critic as Artist." The brilliant Irish author wrote: "An age that has no criticism is either an age in which art is immobile, hieratic, and confined to the reproduction of formal types, or an age that possesses no art at all. . . . There has never been a creative age that has not been critical also. For it is the critical faculty that invents fresh forms. The tendency of creation is to repeat itself. It is to the critical instinct that we owe each new school that springs up, each new mould that art finds ready to its hand."

It goes without saying that the average music critics, so called, cannot produce creative criticism. At best they can report what the artist did, how he was dressed, how he was received, and they can refrain from writing paragraphs which hurt the artist's feelings without teaching him anything.

"A critic cannot be fair in the ordinary sense of the word," says Wilde; "it is only about things that do not interest one that one can give a really unbiassed opinion, which is no doubt the reason why an unbiassed opinion is always absolutely valueless. The man who sees both sides of a question, is a man who sees absolutely nothing at all. Art is a passion, and, in matters of art, thought is inevitably colored by emotion, and so is fluid rather than fixed, and, depending upon fine moods and exquisite moments, cannot be narrowed into the rigidity of a scientific formula or a theological dogma. It is to the soul that art speaks, and the soul may be made the prisoner of the mind as well as of the body."

The reader may complain that we have not yet told him how to become a constructive critic. It would be as easy as to tell him how to become an artist. Great constructive critics are rare. So are great artists. But no doubt it would be right to say that when a roomful of young pianists with extraordinary technical powers took what were called lessons from Franz Liszt, they were really getting constructive criticism at its best. There are few, if any, critics writing for the newspapers who could take Liszt's place as a constructive critic to those young artists. We are not now speaking at all of Liszt's skill as an executant. We refer only to his power to illumine the depths and heights of the composer's musical thoughts. An ordinary mind cannot perform such feats.

Constructive criticism is so rare that many critics hardly know of it. They are hardly aware that there is any other criticism than the kind they write. Some of them may be surprised to learn that there is a sort of criticism too high for them ever to reach.

Matthew Arnold is ready with some good advice, however: "Judging is often spoken of as the critic's one business; and so in some sense it is; but the judgment which almost insensibly forms itself in a fair and clear mind, along with fresh knowledge, is the valuable one. And thus knowledge, and ever fresh knowledge, must be the critic's great concern for himself; and it is by communicating fresh knowledge, and letting his own judgment pass along with it, that he will generally do most good to his readers."

The constructive critic must add to the world's stock of knowledge or ideas; he must shed light on the composer; he must help the artist to a higher development.

Now, knights of the critical quill, each of you admits that he is that kind of critic, do you not?

CHRISTMAS AND ITS MUSIC

Who invented Christmas anyhow? Who said "Merry Christmas" first? Pope Julius I, who was head of the Roman Church from the year 337 to the year 352, changed the former festival of January 6 to December 25. Then in 1582, Pope Gregory XIII ordained that ten days should be dropped from the month of October for that year only. So October 5 became October 15, and consequently Christmas Day came on what would have been December 15.

In 1752 eleven days were left out of the calendar, and September 4 became September 15. That brings Christmas on the day that would have been December 4 in the calendar from which Gregory XIII had knocked ten days, after Julius I had shoved Christmas back twelve days about twelve hundred years previously. In the year 2000 a day will be added, although 1700, 1800, and 1900 have not been treated as leap years. Therefore, we ask, when is Christmas? Why not move it about like Easter? No one pretends to know when Christ was born. It has been pointed out that it could not have been in December because at that time of year it is too cold and wet in Palestine for shepherds to be abiding in the fields with their flocks either by night or day. Christmas, in fact, is but the old Roman Saturnalia continued down to our own day, but changed entirely in meaning, matter, and manner.

December 25 happens to occur at too cold a season in these northern states and in Canada for the cultivation of Christmas carols. Even in England with its milder winter—thanks to the Gulf Stream—the long popular carols are almost extinct.

The Christmas anthem is still with us, however, as part of the church service for the day that is otherwise devoted to children's sports and adults' feedings. Our Australian cousins have their December 25 in the middle of their summer. But they nevertheless have the old fur covered gentleman with reindeer coming down chimneys with a huge bag of toys on his back. Evidently those southern hemispherians have powerful imaginations.

A man by the name of Thomas Tusser is credited with the highly original discovery that "Christmas comes but once a year."

In the ancient feast of Saturn the people decorated the temples with anything green that grew in the winter time. The early Christians kept up the practice, but took their instructions from Isaiah, lx:13, "The glory of Lebanon shall come unto Thee; the fir-tree, the pine-tree, and the box together, to beautify the place of my sanctuary"; hence the Christmas tree.

One of the most beautiful and popular of Christmas anthems, or hymns, is a melody by Mendelssohn to which the late W. H. Cummings, of London, fitted the words, "Hark, the Herald Angels Sing," about fifty years ago. Bach wrote a Christmas oratorio containing the most beautiful pastoral ever written. The most famous Christmas work in the world, however, is Handel's "Messiah."

And why couldn't "Hansel and Gretel" have been given in English at the Metropolitan during the Christmas holidays? It is a better opera than "Lo-dolletta" and no one could imagine a more effective cast than Lila Robeson as the witch, Thomas Chalmers as the old man, and Marie Sundelius and Margaret Romaine, or any other two American girls at the Metropolitan, in the parts of the children. Is the name "Hansel and Gretel" against that work? Then call it "Mary and John," or "Billie and Millie." By any other name "Hansel and Gretel" would be just as melodious, mirthful, and appealing.

I SEE THAT—

The San Carlo is the only grand opera company of the first class touring America at the present time.

Frederick Gunster will resume his concert work now that the war is over and his activities with the Y. M. C. A. permit him to do so.

Julia Heinrich is singing Mana-Zucca's "Star of Gold."

Rosalie Miller gave three concerts in one day for the soldiers.

The Flonzaley Quartet will have a Transcontinental tour this season.

Gabrilowitsch has been permitted to stray from the orchestral fold to fill solo engagements.

Maurice Dambois carried the day recently in Baltimore.

Helen Davis, an artist-pupil of the Arens Vocal Studio, has been engaged as contralto soloist of the Central Synagogue, New York, from among forty-odd contestants.

The Chicago Opera Association has been incorporated.

Helen Moller will give a performance at Carnegie Hall on the evening of December 26.

At the concert at the New York Hippodrome on Sunday evening, Justice Dowling presented John McCormack with a gold medal in appreciation of his aid of the old Sixty-ninth Regiment Fund.

The world's premiere of Puccini's three new operas at the Metropolitan Opera House was a tremendous success. They will be presented again Monday night.

Prokofieff's music is musical Bolshevism.

General Pershing's home city celebrated the Allied victory with a peace parade.

A St. Louis boy has written an excellent navy show.

Rafaelo Diaz substituted at short notice for two different singers in "The Daughter of the Regiment" and "Marouf."

Leopold Godowsky was heard by a large audience in Portland, Ore.

The M. T. N. A. will hold its fortieth annual meeting at the Hotel Statler, St. Louis, on December 30, 31, and January 1.

Christine Langenhan's singing pleased Moorhead.

Greta Masson will give her second Aeolian Hall recital today (Thursday).

Olga Samaroff has had a number of important dates booked for her.

Mrs. William Rogers Chapman is to be congratulated upon the excellence of the musical program presented at the Rubinstein's first evening concert on December 10.

Mme. Schumann-Heink opened her 1918-19 season at the Maine Festival.

Yolanda Méro will be heard in Havana on February 14.

Josef Hofmann will make a Pacific Coast tour after the Christmas holidays.

Leopold Aner will give a sonata evening at Aeolian Hall on Tuesday evening, January 28.

Winifred Byrd will make her Chicago debut at Kimball Hall on February 25.

Now that the war is over Frederick Gunster, who has been doing Y. M. C. A. war work, will again be available for recitals.

John O'Sullivan, the French-Irish tenor of the Chicago Opera Association, substituted for Muratore at the eleventh hour in last week's revival of "Werther."

Hulda Lashanska and Lazaro scored a "wonderful success" in Columbus, Ohio.

The Metropolitan Opera Company will visit Atlanta, Ga., for the week beginning April 21.

Walter Anderson has booked his artists, Charles Hart and Fred Patton, to appear with the Boston Choral Union's performance of "The Creation," on January 12.

Richard Hageman gave a most enjoyable musical party recently.

Louis Koennenich's own songs were a feature of the Mendelssohn Glee Club's concert on December 10.

About 700 people attended the first concert of the season, held last Sunday, by the Music Optimists Society, Mana-Zucca, founder and president.

The Bracale Opera season was scheduled to open in Havana on December 17.

Leo Ornstein and Pauline Mallet-Prevost were married on December 13, and left immediately afterwards for the West, where the bridegroom has several engagements to fill.

The Berkshire String Quartet has been filling numerous engagements.

The Elshuco Trio will be heard in its second Aeolian Hall recital on the evening of January 3.

Namara is winning many new friends through her artistic work at the Sunday afternoon concerts of the Chicago Opera Association.

Bernhard Steinberg is opposed to loud advertising. Sacramento Theatres opened the end of last month.

Muratore, owing to a breakdown, has been obliged to cancel all operatic and concert appearances for this season and will return to France very shortly for a complete rest.

J. V.

O'SULLIVAN REPLACES MURATORE AT THE ELEVENTH HOUR IN REVIVAL OF "WERTHER"

Newcomer Distinguishes Himself in Role—Florence Macbeth Scores as Micaela—Raisa, Dolce, Rimini and Polacco Give Vitalized "Gioconda" Revival

"Carmen," December 6

"Carmen" was repeated with the same cast heard the previous week, except Florence Macbeth, who made her re-entry as Micaela, replacing on a few hours' notice Myrna Sharlow. Miss Macbeth won her customary success at the hands of her many admirers, singing superbly. Muratore, Baklanoff and Sylva headed the cast. It may be said in justice to that trio and to Hasselmans that the performance went much more smoothly than the one previously reviewed; that Muratore's singing of the "Flower Song" electrified his hearers to such a degree of enthusiasm that the tumultuous plaudits which crowned his magnificent art completely stopped the performance and, though the great tenor wanted to follow the artistic rule imposed on the stars by the management, Hasselmans was compelled to signal him that the number would have to be repeated and the encore rule was broken. Sylva was much better than on first renewed acquaintance and her singing was as meritorious as her acting. A packed house was on hand, thus proving the magnet of the opera and the box office power of Muratore.

"La Gioconda," December 7 (Matinee)

"La Gioconda," which had not been given in Chicago since the season 1915-16, when the title role was entrusted to Emmy Destinn and other roles were sung by de Cisneros, Frances Ingram, Amadeo Bassi, Mario Ancona, Constantin Nicolay and Octave Dua, was revived on Saturday afternoon with an entirely different cast, with the exception of Nicolay and Dua. Rosa Raisa succeeded Emmy Destinn as Gioconda, and though her predecessor here had made the part practically her own, the Russian dramatic soprano found in Ponchielli's opera one of the best mediums in which to display her remarkable organ to its greatest advantage. Miss Raisa has, since the beginning of the present season, shown her incomparable versatility by appearing in roles in which she was previously unknown, and each seemed a creation of her own. She is a serious student in love with her art, and one who always gives of her best.

Alessandro Dolci, heralded as a find, is really a treasure for the company. No Italian tenor heard here in the last decade, with the exception of one whose name is interna-

tionally known, has sung the part of Enzo like this young recruit. Signor Dolci has a voice of golden quality, warm and sympathetic, generous and fresh. These gifts may indeed be natural, but their possessor is a master singer—a man who understands the difficult art of bel canto. Historically he has yet much to learn, but he is improving. He scored another huge success.

Giacoma Rimini was a heartless Barnaba, which role he imbued with his strong personality; especially well sung was his aria, "Ah, Pescatore." Carolina Lazzari, as the blind mother, reached the hearts of her audience. Cyrena van Gordon was a vision as Laura, and though the role lies low, the gifted American contralto had no difficulties. Miss van Gordon's voice is of wide compass and she had a chance in this new role to employ all her resources to their full extent, which she did with rare vocalism. Alvise was to have been sung by Arimondi, but being still sick, he was replaced by Virgilio Lazzari, whose deep, mellow voice was again heard advantageously. He made a personal hit, being recalled at the conclusion of his scene alone several times before the curtain. The balance of the cast was adequate and the chorus was shaken from its customary lethargy by that master of the baton, Giorgio Polacco—one of the vital factors in the performance. The writer's quick judgment of the premiere danseuse, Sylvia Tell, is to be somewhat reversed, as this young American girl has in her material necessary to become a star in her profession.

"Romeo and Juliet," Monday, December 9

A celebration of the twenty-ninth anniversary of the opening of the Auditorium ushered in the fourth week of the Chicago opera season. An audience equaling in brilliance that of December 9, 1889, filled the theatre to hear Lucien Muratore and Yvonne Gall in "Romeo and Juliet," which at the first performance at the Auditorium was sung with Adelina Patti. The balance of the cast was similar to the one heard the previous week.

"Tosca," Tuesday, December 10

Rosa Raisa's performance of Tosca, with Alessandro Dolci and George Baklanoff as Mario and Scarpia, respectively, and the balance of the cast similar to the one of the previous week, appeared before a large and demonstrative audience. Giorgio Polacco at the conductor's desk gave the performance special distinction.

"La Traviata," Wednesday, December 11

Galli-Curci repeated her unforgettable performance of Violetta, a role in which she is supreme. With her was Riccardo Stracciari as Germont, Sr., and Ciccolini as the younger Germont. Polacco conducted.

"Linda di Chamounix," Friday, December 12

"Linda di Chamounix" was repeated with the same cast heard previously, with Amelita Galli-Curci, Carolina Lazzari, Forrest Lamont, Vittorio Trevisan and Riccardo Stracciari in the leads.

"Werther," December 14 (Matinee)

After a three years' absence "Werther" was revived to give a chance for Lucien Muratore to reappear in one of his very best roles. One of the largest audiences of the season was on hand, but Muratore, indisposed at the eleventh hour, was replaced by John O'Sullivan, heretofore heard here only as Arnold in "William Tell." "Werther" has never been a popular opera anywhere, and though three years ago the few performances were memorable, the work failed to arouse sufficient interest to warrant many repetitions. The rest has made "Werther" no more or no less interesting now. John O'Sullivan had a heavy load to carry, not only in replacing Muratore in a role he had made his own with the company, but also in undertaking the task without any rehearsal. This in itself would be highly commendable; but it may be added in truth and without any apologies for the French-Irish tenor that his presentation of Werther was more than satisfactory. He sang with great intelligence, and though the organ is not voluminous he went through the masses of big orchestral effects built up by Hasselmans and in the lighter passages his song charmed the ear. O'Sullivan ranks today among the first French tenors and in saying that he lived up to that reputation should in itself demonstrate the well deserved success, received at the hands of a most critical audience. Mr. O'Sullivan may well be pleased with his efforts. He came up to the mark expected of a singer hailing from the Paris Grand Opera and he will hereafter be reckoned among the foremost singers now appearing at the Auditorium.

The surprise of the afternoon was Irene Pavlowska, who, though often heard, had never been given a leading part and once more General Director Campanini showed his acuteness as a showman by entrusting to this young artist the difficult role of Charlotte. Vocally, the part is poorly written, as it demands a voice of unusual compass, lying at times very low and other times in an

ethereal atmosphere. To encompass such high altitudes and to volplane down to lower domains was no trick for Miss Pavlowska. Endowed with a good voice, she has been well trained and knows how to sing. Her phrasing was excellent, her diction impeccable, even though her French pronunciation is rather poor, and she gave the note of pathos missed by her predecessor. Historically, Miss Pavlowska's portrayal was praiseworthy. This young artist should have a brilliant future with the company. Another excellent cast singer was Myrna Sharlow, who was perfectly at home as Sofia, as she has youth, beauty and a voice of charm when it is not pushed beyond its limits. Alfred Maguenat sang with his customary art and achieved big things in the ungrateful part of Albert. Gustav Huberdeau was a dignified and well voiced Bailiff, and Octave Dua and Desire Dufrene in their character roles were irresistible.

Louis Hasselmans gave an illuminating reading of the score and indeed in the conductor was found the real star of the afternoon. Hasselmans vibrates with nervousness and, if at times he allows his enthusiasm to run away with him and the tempos to be more accelerated than they should be, the results accomplished are of such excellence as to make pass unnoticed those shortcomings. Hasselmans is a splendid musician, the possessor of a forceful personality and with a strong arm he wins the confidence of his men as well as of the singers, all of them following him to victory. The new French conductor has already to his credit several worthy performances, but none reached the high level established on this occasion.

"Il Trovatore," December 14 (Evening)

The Saturday night performances this season are special performances at special prices, popular in the very best sense of the word, as Campanini gives the habitues of that popular night five dollar opera for just half the amount. Hereafter Saturday night at the opera should not be known as popular night, but bargain night. "Trovatore" was the bill that closed the fourth week of the Chicago opera season, given with a star cast, including all the singers that appeared in it at full tariff recently—Raisa, Dolci, Van Gordon and Kreidler, with Sturani with the baton. What more could mortal desire? Saturday is a big night now with the music students; they hear the best and they pay no more for a stall on the main floor than they did heretofore 'way back in the balconies on other nights of the week.

RENE DEVRIES.

Interesting Program for Philharmonic Concert

At the pair of Philharmonic concerts to be given in Carnegie Hall Thursday evening, December 19, and Friday afternoon, December 20, Mischa Elman, the soloist on the program, will play Tchaikovsky's concerto in D major for violin and orchestra. Another American composer, Reginald Sweet, will contribute the novelty, orchestral sketches. Conductor Stransky has elected to present for the symphony the second of Brahms, in D major, and for the final number of the program the prelude and Isolde's "Love Death" from Richard Wagner's "Tristan and Isolde." The Philharmonic program for the concert at Carnegie Hall on Sunday afternoon, December 22, is all-Russian. The soloist will be Ethel Leginska, the pianist.

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FRENCHMEN SATISFY BOSTON'S ORCHESTRA CRITICS AS BEETHOVEN CONDUCTORS

Organist Bonnet and Conductor Rabaud Compel Interest at Sixth Pair of Symphony Concerts—Lazaro and Jacobsen Appear Jointly—Gebhard Avoids Beaten Recital Path—Symphony Orchestra Plays Third Season Concert at Cambridge—Symphony Chorus to Commemorate Victory Year—At the New England Conservatory of Music—General Notes

Boston, Mass., December 15, 1918.

Joseph Bonnet, the distinguished French organ virtuoso, appeared as soloist with the Boston Symphony Orchestra at the sixth pair of this season's concerts, December 13 and 14. He played the Guilman concerto in D minor for organ and orchestra, more familiarly known and heard in the form of a sonata for organ alone. The other numbers on the program were Beethoven's Eighth symphony and F. E. Converse's tone poem "The Mystic Trumpeter," after the well-known poem of the same name by Walt Whitman. The program as a whole and in part was one of compelling interest.

Mr. Rabaud's reading of the Beethoven symphony was distinguished and scholarly but never pedantic. For some time it has been considered that only a German could interpret Beethoven, but in a very short time Boston has had three excellent proofs to the contrary in the persons of Mr. Rabaud, Mr. Monteux and Mr. Messager. The eighth can probably never rival in popularity the more familiar ninth symphony, but it has abundant inherent beauty and in several instances proves beyond a doubt that Beethoven was not without his sense of humor.

Mr. Converse's tone poem is fourteen years old but is still as fresh and poignant as when it received its first performance in Philadelphia. Noble in conception and workmanship, full of color and contrasting moods, it is indeed an inspired work. Mr. Converse, who was in the audience, must have been deeply gratified by the splendid performance of his work and the spontaneous applause with which it was received. It has often been said that European conductors are notably negligent in the rehearsing and performing of works by American composers. Just or unjust as such an accusation may be, it is certainly has no foundation of fact in the person of Mr. Rabaud; he and his men gave of their best in the playing of the tone poem.

Mr. Bonnet has ere this given ample proof of his right to be known as one of the world's greatest organ virtuoso. His mastery of the instrument is nothing short of marvelous; his pedal technic called forth gasps of astonishment from the laymen in the audience and his brother organists as well. He played the concerto of his master with precision and enthusiasm and made one wonder why it is so seldom that the organ is used as solo instrument at these concerts. Mr. Bonnet is doing a splendid work in awakening interest in the organ and its wealth of literature, old and new. Incidentally, it may be mentioned that Mr. Bonnet is to give recitals on the new Cassavant organ at Emmanuel Church, Sunday evenings, December 22 and 29. These recitals are free and open to the public.

Lazaro and Jacobsen Appear Jointly

Hipolito Lazaro, the Spanish tenor of the Metropolitan Opera Company, appeared jointly with Sascha Jacobsen, the accomplished violinist, at Symphony Hall, Sunday afternoon, December 8. As might be expected, the audience was large and enthusiastic in its approval of the interesting and entertaining program presented. Mr. Lazaro sang arias from "L'Africaine," "La Favorita," "Werther," and "La Boheme;" for songs, the following: "A Granada," Alvarez; "Clavelitos," Valverde; "Ariette," Vidal; "O Bocca dolorosa," Sibella; "Love, I Have Won You," Ronald. Mr. Jacobsen, for his part, played Nardini's concerto in E minor, "Serenade," D'Ambrosio; "Berceuse," Faure; "Caprice Humoresque," Kreutzer-Saar; and "Malaguena and Zapatedo," Sarasate.

Mr. Lazaro appeared here last spring with the Metropolitan Opera Company and had already won his spurs, so to speak, but he far exceeded even the splendid impression he made at his debut. He is by nature equipped with an exceptional voice, which he uses with a prodigality, at once both thrilling and astounding. Primarily an opera singer, he is most successful in his singing of songs, and the mobility of his facial expression is no mean asset to him in this connection. His genial good nature and unassuming personality, coupled with his evident enthusiasm and joy in singing, constitute a well-nigh irresistible combination, and his audience was won from the start. Lovers of operatic airs—and they were in the majority—were given an abundance of the more familiar ones as encores and they were all sung brilliantly, with a variety of color which was a revelation even to those who had heard him previously.

Mr. Jacobsen, a new comer to Boston, revealed an abundance of admirable qualities. His tone is one of great

beauty and his technic flawless; his interpretations are poetical and colorful, and his manner at all times straightforward and direct. The concerto was an unfamiliar one but full of melodic beauty and would be well worth hearing many times. His numbers were all aptly chosen and

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gold,
What should I purchase that
would hold
Their worth in joy, in joy to
me?
Ah love, Ah love, another hour
with thee!

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greeted by enthusiastic applause, so that he, too, was obliged to play several extra numbers.

The accompanists were Mr. Bimboni for Mr. Lazaro and Mr. Chotzinoff for Mr. Jacobsen. They both deserve a word in commendation for their part in a very interesting concert.

Gebhard Avoids Boston Recital Path

Heinrich Gebhard, one of Boston's most successful pianists, gave a recital in Steinert Hall, Tuesday after-

noon, December 10. His program was of unusual interest and presented for the first time several works of American composers. Aside from his unusual ability as a pianist, Mr. Gebhard is an artist who dares forsake the beaten paths and venture into untried by-ways. He does not hesitate to group Bach, Couperin, Faure and D'Indy together nor does he need to apologize. If more artists were to follow his example there would be a wider and a more vivid interest in recitals. Of particular interest were two pieces by Charles T. Griffes, "The Lake at Eventide" and a scherzo, op. 6, No. 3, both colorful pieces of the impressionistic type, poetically played. He also presented for the first time in Boston the second movement of D'Indy's sonata, op. 63, a spirited number which he played brilliantly to the evident delight of his audience. The hall was filled, a tribute to his art, because the Boston public knows from experience that it may expect something unusual and worth while from this sterling artist.

Boston Symphony at Cambridge

The Boston Symphony Orchestra played for the third time this season at Sanders' Theatre, Cambridge, Thursday night, December 12. Rosita Renard, pianist, assisted, playing the Liszt E flat major concerto brilliantly and with splendid effect. The César Franck symphony in D minor was given a stunning performance and the enthusiasm of the audience was unbounded; it is doubtful if any symphony played at these concerts ever created such prolonged applause. The third number was Schubert's "Unfinished" symphony, played in Boston a short time ago.

Symphony Chorus to Commemorate Victory Year

The Boston Symphony Orchestra and Symphony chorus will give a concert in Symphony Hall, December 30 and 31, in commemoration of the close of Victory year. A miscellaneous program is to be given which will include G. W. Chadwick's hymn, "Land of Our Hearts," sung for the first time at the Norfolk, Conn., festival last summer. The orchestra will play Bizet's "Patrie" overture, the national anthems of the Allied nations and Mr. Rabaud's arrangement of 16th century music found in Queen Elizabeth's Virginal book, arranged for archaic instruments and played at a performance of "The Merchant of Venice" in Paris. This pair of concerts will take the place of the first concerts postponed at the beginning of the season.

At the New England Conservatory of Music

Carl W. Bergmann, violinist, of the class of 1918, has been chosen concertmaster of the second violins of the St. Louis Symphony Orchestra, a post of unusual responsibility for so young a musician. Mr. Bergmann has been engaged in munitions work at his home, Batavia, N. Y., the past summer, whence he was invited by Conductor Max Zach to join the St. Louis Symphony. He is the second of last year's class to go to important orchestral positions in the Middle West, Paul T. White having recently entered the Cincinnati Symphony as concert master of the first violins.

The third of the present season's concerts by advanced students was given in Jordan Hall, Tuesday evening, December 10. The program was presented by Mary Orr, organist; Palmira Tagliaube, pianist; Dorothy Ludlum and Josephine Strassner, sopranos; Lucille Quimby, cellist, and Hazel Leland, organist.

A lecture was given in Jordan Hall under the auspices of the New England Conservatory Y. W. C. A., Monday evening, December 9, by Mrs. Belt, wife of Commander Belt of the British Navy, on her experiences as a nurse in Russia and Roumania during the war.

General Notes

Marie Conde, late of the Metropolitan Opera Company, gave a recital at the home of Mrs. Oakes Ames, Thursday evening, December 12, for the benefit of one of the war charities.

William Gerish, widely known as a composer and publisher of music for the Masonic ritual, slipped on the ice Thursday morning and was badly shaken up. Because of his advanced age, it is feared his injuries may prove very serious.

George Proctor, pianist, gave a recital at the Boston Art Club, Thursday evening, December 12.

At the annual meeting of the Church of the Advent this week, the corporation of the parish drew up resolutions in appreciation of the almost unparalleled service rendered by James W. Holland, for more than fifty-five years a member of the Advent choir. His period of service began as a boy soprano in 1862 at the old Green Street Church.

For the benefit of the Bay State Allied Bazaar, Mme. Miura, the Japanese prima donna, and Mr. Kittay, the Russian tenor, appeared in scenes from "Mme. Butterfly" at the Copley Plaza Hotel, Wednesday evening, December 11. There was also singing of car-p songs by a chorus of 100 army and navy men.

A program of Czech-Slovak music was given in the 20th Century Club Hall, Friday evening, December 13. Beside the music there were folk dancing and short ad-

(Continued on page 45.)

PUCCINI SCORES NEW SUCCESS WITH HIS TRINITY OF OPERAS

(Continued from page 5.)

Seven years before she had loved unwisely and there was living evidence of her folly. She is tending her beloved flowers when a visitor is announced. It is the Princess, a harsh and unforgiving relative of Angelica, who comes to tell the girl that her love-child has died. Thereupon Angelica brews a poison, drinks it, and dies just as she sees a heavenly vision of the Holy Virgin leading the child. Much of the music to this rather artificial and unconvincing tale is perfunctory and does not arrest the fancy very strongly. The final dramatic moments have not quite the usual Puccini pith and propulsiveness. A distinct feeling of disappointment is left in the hearer, due both to the libretto and the score. The episode of the poisoning had no value and might as well have been omitted. Geraldine Farrar was the Angelica, and did not sing any too well. She produced her tones with exertion and they had a hard quality. She acted with art, but was a trifle too theatrical for a nun. She does better work in the last act of "Thais," although, of course, that scene does not require vehemence or passion. Passion in a nun is not a thing an audience likes to see. Flora Perini made a stunning and sufficiently unbending Princess, and Marie Sundelius stood out with some very crystalline phrases, flawlessly delivered.

Very merry, indeed, is the little farce, "Gianni Schicchi." That gentleman is a jokester and generally sharp individual living in Florence hundreds of years ago. An interior is shown, a medieval chamber. On a big, old fashioned curtained bed lies a covered corpse. It is Buoso, wealthy citizen, who has passed away. The room is filled with his relatives, who mourn for him with the same degree of sincerity displayed by the courtier's in "Le Coq d'Or" when they grieve for the defunct king. Between their alligator sobs, Buoso's relatives wonder what he has left them. Wonder grows to action and a search for the will is made, which, when found, reveals that Buoso has left all his money to the priests. Instantly grief vanishes and the relatives hurl insults at the inanimate form of the deceased. Rinuccio, one of the erstwhile hopefuls, bewails his lot because he is in love with Lauretta, Schicchi's daughter, and now has no prospect of getting money for marital purposes. Suddenly it is suggested to send for Schicchi and that worthy, when he sees the cupidity of the relatives, at first refuses to help. Finally his daughter prevails upon him to relent. His plan is to pretend to be Buoso, hide himself in the big bed (after the body has been removed out of sight) and send for a notary and dictate his last will and testament. The original instrument of Buoso is destroyed and all swear themselves to secrecy, owing to the terrible law which decrees frightful punishment for anyone interfering with a legal will. The relatives tell Schicchi what to dictate and bribe him with all kinds of promises. The notary arrives and the scheme is carried through. But—Schicchi foils the conspirators in impish fashion by bequeathing to himself, Lauretta, and Rinuccio most of the valuable belongings of Buoso. All ends happily for the lovers and the villainous relatives are chased away by Schicchi.

To this very funny story, Puccini has set scintillant, bright music, characteristic enough, and as humorous as the situations require. One might almost say that the droll action carries itself and needs only music that will not hamper it. Verdi's "Falstaff" method peeps out here and there from the Puccini pages. Instrument-

ally the workmanship is of the most perfect and distinguished order.

De Luca Superb

Giuseppe de Luca is the Gianni and he fills the part with extreme merriment, entering into his burlesque phases admirably. It is a masterpiece of comic characterization. Florence Easton, the Lauretta, makes a pretty picture and sings her few measures enchantingly. At the premiere she was encored after her song of entreaty, "O mio bambino, caro." Giulio Crimi, as Renuccio, maintained his high artistic standard and did some charming singing in his shreddy bits with Lauretta. Kathleen Howard, a bit too obvious in her acting, Adamo Didur, magnificently melancholy as the Pecksniffian Simone who lights candles for Buoso's soul and blows them out after the will is read, Louis d'Angelo as Marco, and Andres de Segura, as the notary, were all superbly comical.

Roberto Moranzoni gave a careful and well considered account of the score. To complete the record, the detailed casts are set down—herewith:

"IL TABARRO"

Michele	Luigi Montesanto
Luigi	Giulio Crimi
Il Tinca	Giordano Paltrinieri
Il Talpa	Adamo Didur
Giorgetta	Claudia Muzio
La Prugola	Alice Gentile
Venditore di Canzoni	Pietro Audisio
L'Innamorata	Marie Tiffany
L'Innamorato	Albert Reiss

"SUOR ANGELICA"

Suor Angelica	Geraldine Farrar
La Principessa	Flora Perini
La Badessa	Rita Fornia
La Zelatrice	Marie Sundelius
La Maestra delle Novizie	Cecil Arden
Suor Genovieffa	Mary Ellis
Suor Osmia	Marguerite Bellier
Suor Dolcina	Marie Mattfeld
Prima Sorella Cercatrice	Kitty Beale
Seconda Sorella Cercatrice	Minnie Egener
Una Conversa	Marie Tiffany
Altra Conversa	Veni Warwick
Una Novizia	Phyllis White

"GIANNI SCHICCHI"

Gianni Schicchi	Giuseppe de Luca
Lauretta	Florence Easton
La Vecchia	Kathleen Howard
Rinuccio	Giulio Crimi
Gherardo	Giordano Paltrinieri
Nella	Marie Tiffany
Gherardino	Mario Malatesta
Betto	Paolo Ananian
Simone	Adamo Didur
Marco	Louis d'Angelo
La Cieca	Marie Sundelius
Spinelloccio	Pompilio Malatesta
Ser Amantio di Nicolao	Andres de Segura
Piellino	Vincenzo Reschiglian
Guccio	Carl Schlegel

Conductor, Roberto Moranzoni.

"Madame Butterfly," December 9

Puccini's "Madame Butterfly" was repeated on Monday evening before a large and appreciative house. Martinelli was scheduled to sing the role of Pinkerton, but at the eleventh hour, owing to his illness, Paul Althouse was called upon by the management to take his place. This he did with his accustomed artistry and skill, proving again that preparedness is one of his strongest assets.

Thomas Chalmers made an excellent Sharpless, both

vocally and histrionically. Rita Fornia was a sympathetic Suzuki, and last, but not least, Geraldine Farrar, in better vocal condition than earlier in the season, again charmed in the role of the Japanese maiden. Roberto Moranzoni conducted.

It was particularly interesting to those who realized the fact that, owing to the illness of Martinelli and the substitution of Althouse, all four of the artists in the leading roles were Americans. This was probably the first time that any work has been given at the Metropolitan by an all-American cast, for the smaller roles in "Butterfly," assumed by various foreign singers, are entirely unimportant. Perhaps there is a hint for Mr. Gatti in the excellence of the performance!

"Il Trovatore," December 11

Morgan Kingston, the Welsh tenor of the Metropolitan Opera Company, was called upon hurriedly to sing the part of Manrico in Verdi's "Il Trovatore" in place of Giovanni Martinelli, who was indisposed. Mr. Kingston sang delightfully. He surprised his many friends and admirers by the sweetness and purity of his voice, as well as by his art and sincerity. This is a role well suited to him and one in which his many fine qualities are revealed. The many curtain calls he received were evidence of the excellent impression he created.

Claudia Muzio was a charming Leonora; she was in unusually fine voice and charmed her audience by her sincerity and high art. Louise Homer, in the role of Azucena (one of her important parts), was warmly applauded. Giuseppe de Luca, as Count di Luna, was particularly effective; he was in exceptional voice and won vociferous applause from the large audience. Leon Rother made an excellent impression as Fernando. Gennaro Papi conducted sympathetically.

"L'Elisir d'Amore," December 12

A delightful performance of Donizetti's "L'Elisir d'Amore" was given on December 12. In the role of Adina Frieda Hempel charmed the large audience. As always, her voice was fresh, sparkling and clear and her acting superb. Enrico Caruso took the part of Nemorino, whose case seemed hopeless until the quack doctor, so well interpreted by Pompilio Malatesta, appeared. Caruso got a great ovation after his aria in the last act, and all through the performance delighted the audience with his antics. Antonio Scotti, as Belcore, was very fine, and Lenora Sparkes made the most of her part as Giannetta. The orchestra under the able baton of Gennaro Papi gave life and color to the performance.

"Boris Godunoff," December 13

Moussorgsky's "Boris Godunoff" was repeated at the Metropolitan Opera House on Friday evening, December 13. Adamo Didur again made much of the role of Boris, and his worthy work was well received.

José Mardones and Paul Althouse, as Brother Pimen and Dimitri, were admirable in their respective parts and added considerably to the general excellence of the performance. The principal feminine role of Marina was sung acceptably by Louise Homer. Flora Perini and Mary Mellish handled the roles of the Nurse and Xenia. Andres de Segura was a good Varlaam. Papi conducted.

"Daughter of the Regiment," December 14

The Saturday matinee performance was Donizetti's "The Daughter of the Regiment," with Frieda Hempel in the role so well suited to her, that of Maria. The songstress was in fine voice and acted with all her



THE NEW PUCCINI OPERAS AT THE METROPOLITAN.

Photos by the White Studio, except No. 4, by Mishkin.

(1) Florence Easton (Lauretta) and Giulio Crimi (Rinuccio) in "Gianni Schicchi." (2) A group from "Suor Angelica." Left to right: Rita Fornia, Mary Ellis, Marie Sundelius, and Marie Tiffany. (3) Geraldine Farrar as Angelica. (4) Giuseppe de Luca, as Gianni Schicchi, attacked by relatives of the late Buoso Donati whom he has impersonated. Grouped about de Luca are, left to right, Marie Sundelius, Kathleen Howard, Paolo Ananian, Marie Tiffany, Angelo Bada, and on the bed with de Luca, Louis D'Angelo. (5) The final tableau in "Il Trovatore," as Michele (Luigi Montesanto) forces his wife, Giorgetta (Claudia Muzio) to view the dead body of Luigi (Giulio Crimi), her lover, whom Michele has just strangled.

accustomed charm and grace. In the "rat-a-plan" she created the usual amount of applause.

Rafaelo Diaz again sang the part of Tonio with finish and vocal effectiveness, and Antonio Scotti contributed much strength to the performance in the role of Sergeant Sulpizio.

The score was given a worthy reading by Gennaro Papi.

Sunday Evening Concert, December 15

The guest artist of the Sunday evening concert was Thelma Given, the young American violinist. Playing the Paganini D major concerto without rehearsal, owing to a mishap in obtaining orchestra parts, she displayed a splendid self possession and confirmed the fine impression which she made at her debut here. Miss Given is distinctly a violinist to be reckoned with. Her technic is remarkably complete, her tone always delightful, her musicianship unquestioned and she has the temperament which a great many of her women colleagues and several of her masculine fellow artists lack. The audience heartily approved of her in the concerto and in a group of shorter pieces which closed the concert.

From the company, Louise Homer, with a bad cold, and Robert Cousinou both sang. A new song, "The Homeland," by Mme. Homer's husband, was a feature of the program. The orchestra, which as the programs are made up now, is unfortunately becoming less and less a factor in the Metropolitan Sunday night performances, played Massenet's "Phédre" overture and the first Roumanian rhapsody of Enesco, under the energetic and able leadership of Richard Hageman.

Mme. Schumann-Heink Opens 1918-19 Season

Mme. Schumann-Heink, after almost a year devoted to patriotic activities, opened her 1918-19 concert season at the Maine Festivals, where she won the most remarkable ovation ever accorded an artist. Similar enthusiasm was displayed at her concerts in Pittsburgh, November 28, and Ithaca, November 30. During December, Mme. Schumann-Heink will fill engagements in Worcester, Lynn (Mass.), Utica, Rochester, N. Y., Hartford, Conn., New York City, and Cleveland, Ohio.

Of her singing in Utica N. Y., M. F. Sammons wrote Haensel and Jones, her managers, as follows:

"The Schumann-Heink concert in the Avon Theatre here on the evening of December 5, under the auspices of the Utica Council, Knights of Columbus, was a tremendous success. We had a splendid audience, with the big theatre full to the doors, and the singer was given a great reception. Her singing is marvelous—strong, sweet and perfect as years and years ago—and the audience gave her encore after encore. When she sang "The Star Spangled Banner" at the close of the program, the audience continued standing, applauding and applauding until Mme. Schumann-Heink came back and sang another verse. The cream of the music lovers of Utica and vicinity were at the concert, and many came long distances to hear her.

"Three big musical events preceded the coming of Mme. Schumann-Heink in Utica—a concert by Galli-Curci, another by Mme. Matzenauer and a third by the New York Symphony Orchestra—all of them only a short time ahead of the coming of Mme. Schumann-Heink. The fact that she drew a wonderful audience in the face of this situation speaks well for her talents and for the love the public had for her.

"Thank you for the helpful courtesy shown us in every way in arranging for the concert."

Flonzaley Quartet Tributes

The Flonzaley Quartet gave its first concert of the season at Aeolian Hall, New York, on November 26. The audience was charmed with the beautiful playing of these splendid musicians. The New York Times, of November 27, refers to the concert as follows: "After the rumble-humble and grating machinery of grand opera, the playing of this unique organization is like seeing a sudden shy violet in a gloomy wood. The total balance, which is almost miraculous—one in four, four in one—the exquisite purity of the intonation, and the resultant euphony, these qualities would be rare enough; but when is added a commanding musical intelligence, more, a divination of the composer's innermost meanings, then you ask: Is there a second string quartet like the Flonzaley, and echo, an Irish echo, answers: Not yet! The first offering was the familiar and inexhaustible Schubert quartet in D minor. . . . The Kreutzer sonata was played with plastic perfection and a delicate perception of values, rhythmic and tonal. . . . The Flonzaley Quartet is an oasis in the sandy wastes of our present musical season."

Audience of 3,000 Hears Adler

Clarence Adler, the eminent New York pianist, appeared as soloist at the Globe Music Study Club concert at De Witt Clinton High School, New York, on Wednesday evening, December 4. He delighted the audience of some three thousand interested music lovers with his brilliant and sympathetic reading of Grieg's sonata in E minor; Chopin's nocturne, F sharp major, and scherzo in B flat minor. After much applause and many recalls, Mr. Adler responded with three added numbers, "Reverie," Schumann; "Octave Etude," Kullak, and mazurka, op. 17, Chopin.

Tiffany and Whipp to Sing for Rubinstein Club

The second musicale of the Rubinstein Club, Mrs. William Rogers Chapman, president, will be given on December 21 in the Astor Gallery of the Waldorf at three o'clock. The artists will be: Marie Tiffany, of the Metropolitan Opera Company, and the American baritone, Hartridge Whipp.

Albert Wiederhold to Return

Albert Wiederhold, the well known baritone, who has been doing Y. M. C. A. work in France for about a year, has sent word that he expects to arrive in New York very shortly.

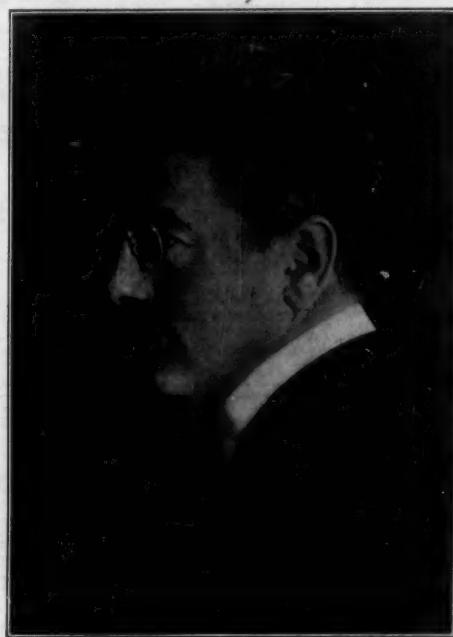
FOUR NEW YORK COMPOSERS HEAR WORKS PERFORMED

Mendelssohn Glee Club, Under Louis Koemmenich's Direction, Gives Fine Program—His Own Songs
Feature—Nevada van der Veer the Assisting Soloist

Assisted by Nevada van der Veer, contralto, the first private concert of the fifty-third season of the Mendelssohn Glee Club, Louis Koemmenich, conductor, was given in the grand concert hall of the Hotel Astor, New York, December 10. Four New York composers heard their works performed. They were Fay Foster, Oley Speaks, Frederick Schlieder and Louis Koemmenich, and the large audience evinced much satisfaction with these numbers. Some three score singers make up the club membership, among them many of established reputation and men who occupy prominent musical positions. Oley Speaks sang with the others in the opening number, his own "When the Boys Come Home," great applause following. The incidental solo was sung by Harvey Hindermeyer. Grieg's "Norsemen," with a fine solo sung by tenor Reed Miller, was warmly applauded, and the shout, "Hallelujah!" ending Burleigh's "Promis' Land" almost raised the roof. Three a capella choral works included Gericke's "Autumn Sea," a humorous "Boy's Dream," by Forsyth, and "To Madelon," by Koemmenich. Up-to-the-minute is the last named, with its

"France now is free, but as for me,
I'll be a slave to you."

Here a strain of "The Marseillaise" is heard, and the composition grips attention throughout. James Price sang the little solo in the work with expression, and a warm greet-



LOUIS KOEMMENICH.

Conductor of the Mendelssohn Glee Club, whose first concert, fifty-third season, took place at the Hotel Astor, December 10. Koemmenich's "To Madelon" (male chorus) and "My Love Hath Wings" (contralto solo) were performed with great success.

ing was given the composer-conductor at the close. "Old Black Joe," "Old Folks at Home" and "Dixie Land," in the Van der Stucken arrangement, were gems of the evening. The harmonies with which Van der Stucken has garnished these American melodies serve to heighten their effect. It will be recalled that large audiences in Europe heard the New York Arions sing these same songs during their summer tour of 1887, when Maud Powell was among the soloists, Van der Stucken conducting. H. N. Wiley (recalling the deceased Clifford Wiley's voice) sang the solo bit, and certain verses were repeated, after insistent applause.

At the close of the three popular numbers, Conductor Koemmenich was called, and finally all the club came back, repeating "Dixie Land," which was sung with astonishing speed, clearness and effect. "In Flanders Fields," by Robinson, with solo by Joseph Mathieu, sung with distinction; "The Americans Come," by Fay Foster, repeated, for the audience insisted on it; and the national anthem, these concluded the choral numbers. "The Mendelssohns" have never sung better, for every desirable choral attribute was present and vividly brought to the fore under Louis Koemmenich's conducting. Tenderness, humor, daintiness, big climax, most effective unison singing—all these were present in the singing of the club, and when it is considered that many of the very best singing members are absent, in war service, it is astonishing to note what the club has attained. This handicap became a stimulus to Conductor Koemmenich, resulting in increased effort, the pride of endeavor, and the result made artistic achievement possible. The warm welcome given him on his entrance, and the personal tributes tendered him, all went to show the high esteem in which Mr. Koemmenich is held.

Nevada van der Veer's glorious voice, soaring to unusual heights, ever throbbing with expression, highly dramatic, as in "La Chanson du Vent," by Schlieder, allied with her winning personality, brought the fair singer rounds of spontaneous applause. She is that manager's delight, one who pleases both audience and conductors, never failing to make a hit. Cadman's "Song of the Robin Woman," with its high G sharp at the end, so full of real Indian character; two Chinese songs by Scott, and Koem-

CONCERT ANNOUNCEMENTS

WITHERSPOON HALL. PHILADELPHIA, PA.
Thursday Afternoon, December 20th, at 3
Song Recital by
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BARIitone
E. Romayne Simmons at the piano
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PRINCESS THEATRE, NEW YORK
Sunday Afternoon, December 29th, at 3
Song Recital by
JOHN CHARLES THOMAS
Assisted by Nicholas Garagusi, Violinist
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Management: JULIAN POLLAK, 47 West 42nd St., New York

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BROOKLYN

Saturday evening, December 28, at 8:15,

with

Paulist Choristers.

HIPPODROME

Sunday afternoon, December 29, at 3 o'clock,

with

Paulist Choristers

and

Oliver Denton, Pianist.

CARNEGIE HALL

Tuesday evening, December 31, at 8:15.

Soloist, Mischa Elman, Violinist.

CARNEGIE HALL

Thursday afternoon, January 2, at 3 o'clock,

Soloist, Mischa Elman, Violinist.

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menich's inspired "My Love Hath Wings" (which only needs an orchestra to fulfill emotional requirements) were sung by Mme. Van der Veer delightfully. "There's simply nothing to criticize in Nevada van der Veer's singing," said a New York conferee. The audience thought so, too, recalling her, when a little "Pickaninny" song was granted as a final number.

Charles A. Baker filled the responsible place of accompanist creditably, the invisible club sang "Ecce quam bonum" at the outset, and employees in an adjacent room were unpardonably noisy during some of the singing. Can this not be stopped? It annoys and distracts the audience, and must disturb the singers. Slamming of doors, scuffling of feet, banging of all kinds is out of place, sirs of the Hotel Astor!

Lillian Heyward Sings Farley Songs

An unusually interesting recital was given on Thursday evening, December 12, in Miss Swift's studios, New York, before a large and ultra-fashionable audience. The recital was given to introduce to his large circle of friends and admirers a number of songs by Roland Farley. Lillian Heyward, soprano, sang these songs with much charm, winning the admiration of her delighted listeners.

Five groups of songs were rendered, eighteen in all. The work of the young composer is original and effective; some of these songs are so appealing that they had to be repeated. Mr. Farley accompanied the vocal numbers and in addition rendered a group of three piano solos.

OPPORTUNITIES

FOR SALE—Steinway Parlor Grand Piano, ebony finish. Assembled from best material, to fill preferred order. Excellent condition. \$500. Theodore Hoffman, 515 West 122d Street, New York City.

COMING NEW YORK CONCERTS

Thursday, December 19
 Greta Masson. Song recital. Evening. Aeolian Hall.
 New York Philharmonic Society. Evening. Carnegie Hall.
 New York Symphony Society—Jascha Heifetz, soloist. Afternoon. Carnegie Hall.
 Harlem Philharmonic Society. Morning. Waldorf-Astoria.

Friday, December 20
 Great Lakes Naval Quintet. Evening. Aeolian Hall.
 Biltmore Morning Musicale. Hotel Biltmore.
 New York Philharmonic Society—Mischa Elman, soloist. Afternoon. Carnegie Hall.

Saturday, December 21
 Rachmaninoff. Piano recital. Afternoon. Carnegie Hall.
 Harold Bauer. Piano recital. Afternoon. Aeolian Hall.
 Rubinstein Club. Afternoon. Waldorf-Astoria.
 New York Symphony Society—Jascha Heifetz, soloist. Evening. Carnegie Hall.

Sunday, December 22
 New York Philharmonic Society—Ethel Leginska, soloist. Afternoon. Carnegie Hall.
 Mischa Levitzki. Piano recital. Afternoon. Aeolian Hall.

Thursday, December 26
 New York Symphony Society. Afternoon. Carnegie Hall.
 Helen Moller. Afternoon. Carnegie Hall.

Friday, December 27
 New York Oratorio Society. Evening. Carnegie Hall.

Saturday, December 28
 Eddy Brown. Violin recital. Afternoon. Carnegie Hall.
 New York Symphony Society. Evening. Carnegie Hall.

Sunday, December 29
 New York Symphony Society. Afternoon. Aeolian Hall.
 Sophie Braslau. Song recital. Afternoon. Carnegie Hall.

Tuesday, December 31
 Russian Symphony Orchestra. Evening. Carnegie Hall.

Wednesday, January 1, 1919
 Reinald Werrenrath. Song recital. Afternoon. Aeolian Hall.
 Jascha Heifetz. Violin recital. Afternoon. Carnegie Hall.

Musicians' Club to Honor French Colleagues

The Musicians' Club of New York, of which Walter Damrosch is president, will give a farewell reception, concert and supper to the two distinguished French musicians, André Messager, conductor of the Paris Conservatoire Orchestra, and Alfred Cortot, who is with the same organization as solo pianist. The affair will take place at the Ritz-Carlton Hotel on Sunday evening, December 29, at 9:15 o'clock, and is intended as a demonstration from American musicians in honor of these two French colleagues.

The club feels that all its meetings this winter should benefit war charities in some way, and it will therefore donate the entire proceeds of the evening to the fund for French destitute musicians which is being raised by the American Friends of Musicians in France. The orchestra of the Symphony Society of New York has been donated for the concert part of the entertainment by its president, Harry Harkness Flagler, and Efrem Zimbalist and Mme. Lashanska have generously volunteered their services.

Those who wish to join in honoring the French musicians before their departure, and incidentally in conveying a substantial benefit to their less fortunate countrymen who are to be aided by this fund, may obtain tickets and all further information from Louis R. Dressler, secretary, care Ditson & Co., 10 East Thirty-fourth street, New York City. The ticket, covering reception, supper and concert, is \$5.

Hart and Patton for Boston Choral Union

Walter Anderson, the New York manager, has booked Charles Hart, tenor, and Fred Patton, bass, to appear on January 12 as the soloists in "Creation" with the Boston Choral Union, F. W. Wodell, musical director.

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ETHELYNDE SMITH, the Soprano, has been engaged for an extended tour of the South and West, commencing the latter part of December and continuing until the middle of February. Bookings are already closed in Louisiana, Georgia, South Carolina, Virginia, Tennessee, Ohio, Indiana and Kansas. A few dates are still available during the period of December 30 to January 18 in the South, and January 18 to February 7 in the Middle West. Wire, charges collect, for information. Address 458 Cumberland Avenue, Portland, Me.



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 As the Peasant.

The Abruzzi

Peasant Dreams

The Abruzzi Peasant expresses himself: I stand for life and expression. I sob out my heartaches and peal forth my joy, just as the moment tempts me. I wave my arms wildly, or fold them and—dream. Then I am very quiet and gentle, until you say something that annoys me! I do not understand this thing called "self-control" and "repose." Why was I made with hands and eyes and great strong arms, if not to etch pictures with them? I am brave withal, and I can concentrate upon the danger's need, and under the stars, I can woo with a poetry that is a language it itself. It is good to live, good to pour out life's stories in song, and all in a minute run the gamut of a thousand years. Nature's own child, I come to loosen civilization's artificial hold upon you; and I go, leaving, I hope, the throb of impulse in your breast that may lead you, perhaps—who knows—to the discovery of a hitherto untouched emotion! Addio!

Gabrilowitsch Some Traveler

Detroit is of necessity the center of Ossip Gabrilowitsch's orbit at the present time. However, he is permitted to stray from the orchestral fold for limited periods, so that other cities may have the pleasure of hearing this truly great artist. On December 17 he was scheduled to appear in New York as soloist with the Philadelphia Orchestra, this being his first appearance of the season in that city. After a hasty trip west, where he will appear twice in Chicago and once in Milwaukee, Mr. Gabrilowitsch will return to New York for his Aeolian Hall recital, after which he will divide his time between Detroit and places as far west as Chicago. Mr. Gabrilowitsch comes to us in a generation of virtuosi, but he has proved himself to be greater than a mere virtuoso, for his breadth of scholarship and the poetic qualities which his playing reveals have set him as one apart in this generation.

The Havens Trio

The Havens Trio, consisting of Raymond Havens, Alwin Schroeder and Sylvain Noack, appeared at Branford, Conn., on November 25 as one of the attractions in the series of concerts given in the auditorium of the Blackstone Memorial Library. Mr. Schroeder played the Locatelli sonata for cello in D major, and Mr. Noack appeared as soloist in Tschaiakowsky and Kreisler numbers. The ensemble work of the trio was of the usual high order.

A Hadley Christmas Carol

Among the new Christmas carols of recent years there is none happier in conception than Henry Hadley's exquisite setting of G. K. Chesterton's beautiful poem, "The Christ Child Lay on Mary's Lap." It was first issued by G. Schirmer a year ago. The beauty of its music and the poetical value of its poem make it a work that is available for every return of the season. It is by no means too difficult for the average choir, and will be heard in hundreds of churches all over the land on next Sunday.

New York Again to Hear Ernesto Berumen

Ernesto Berumen, the well known pianist, appeared at the McAlpin Hotel on November 27, before the South American Association of New York. On December 1, he played in a benefit concert for the sufferers of Mexico. Mr. Berumen played the Mexican ballade, by Ponce, and allegro de concert, by Granados. His second New York recital will take place on February 20, at Aeolian Hall, with an unusual program made up of classic and modern compositions.

Another Werrenrath All-English Program

Reinald Werrenrath, who begins the new year with an all-English song recital in Aeolian Hall on Wednesday afternoon, January 1, will include in that program a group of old time concert favorites such as the "Sands o' Dee" and "Gypsy John," both by Frederick Clay; "Punchinello," by Malloy; "Beauty's Eyes," by Tosti, and "The Lost Chord," by Sir Arthur Sullivan. There is also included a group of recent American songs by Carl Engel, Stanley Avery, James Francis Cooke and John H. Densmore.

New Songs by Bryceson Treharne

The house of J. Fischer & Brother announces publication at an early date of six songs from the pen of Bryceson Treharne. Several of these new compositions will appear during the present season on the program of Louis Graveure. The titles are as follows: "Rock, Rock, O Weary World," "Renouncement," "The Wild Ride" (baritone solo), "O Men from the Fields," "Ye That Have Faith," "Trust Thou Thy Love."

John McCormack Sings "The Americans Come!"

John McCormack selected Fay Foster's "The Americans Come" as his final number for the December 20 Biltmore Friday Morning Musicale.

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"Cast her in the roles where she belongs and you may safely stop thinking about any other dramatic soprano in the world."—*E. C. Moore, Chicago Daily Journal.*

"She made a fine diminuendo on the high C which is some vocal stunt in the midst of that intense dramatic music."—*Karleton Hackett, Evening Post.*

"Her Tosca is a role which has established her as a great dramatic singing actress and her success with the audience was gratifyingly complete."—*Maurice Rosenfeld, Chicago Daily News.*

"Nobody could sing 'O patria mia' better than she sang it last night."—*Frederick Donaghey, Chicago Tribune.*

"Rosa Raisa never had sung 'Tosca' before, in this city at least. One knew in advance that the splendor of her vocal resources would make of the Puccini music just one more triumph to add to her long list. And here, as in her histrionic delineation, she did not disappoint."—*Herman Devries, Chicago American.*

"Many players of Tosca have appeared at one time or another on the Auditorium stage, none, I venture to say, who combined the glories of face, figure and voice to such a superlative degree as Miss Raisa. One enjoys seeing a good-looking prima donna. She justifies herself when she is good looking. She was a striking and lovely picture."—*Chicago Journal.*

"Rosa Raisa in the role of Aida, gave one of her inspired interpretations. From her first solo, 'Ritorna Vincitor,' to the end of the opera, that artistic insight and that attention to every variation of vocal utterance were observed with true artistic spirit. It was a fine conception."—*Maurice Rosenfeld, Chicago Daily News, November 26, 1918.*



AS NORMA

"Last night's opera was unmistakably a triumph for Rosa Raisa. It was the first opportunity to hear her in 'Tosca.'"

"Her array was gorgeously effective both in the first and second acts, and she never had looked so beautiful. The Puccini music suited her and she sang brilliantly, for the most part with wonderful command of the resources of dramatic expression."—*Miss Henriette Weber, Herald-Examiner.*

"Steady and marked is the progress of Rosa Raisa, the young dramatic soprano, who in the three seasons that she has been with the Chicago Opera Association has advanced gradually to the pinnacle of her career and now stands in the front row of the great sopranos of the day."

"Last evening her interpretation of Tosca was one of the greatest operatic characterizations we have had from this star. Her Tosca is a role which has established her as a great dramatic singing actress and her success with the audience was gratifyingly complete."—*Maurice Rosenfeld, Chicago Daily News.*

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NEW YORK CITY CONCERTS OF THE PAST WEEK

MONDAY, DECEMBER 9

Ralph Lawton

Ralph Lawton a season or so ago established an enviable reputation for presenting interesting programs. And on Monday evening, December 9, at Aeolian Hall, New York, he again proved his claim. Opening the program with the Beethoven "Les Adieux" sonata, he played numbers by Chopin, Ravel and Liszt, including also the Beethoven-Rubinstein "Turkish March" and the Beethoven-Saint-Saens "Chorus of Whirling Dervishes," from the "Ruins of Athens."

Mr. Lawton has progressed considerably in his art since his first appearance here. He has remarkable technic, a good, even tone, and a proper conception of rhythm and shading. His audience, a large one, was most appreciative and demanded several encores.

Edward Morris

Edward Morris, the American pianist, was heard in recital at Aeolian Hall, New York, on Monday afternoon, December 9, playing a program which comprised Rameau's gavotte and six variations and menuet; "Capriccio," Scarlatti; five Chopin numbers, etude, op. 25, No. 3; prelude in B flat major; prelude in B flat minor; nocturne, op. 27, No. 1, and scherzo, op. 39.

Mr. Morris showed a finely developed technical equipment and musicianship. He was warmly applauded by a large and appreciative audience.

TUESDAY, DECEMBER 10

Herman Sandby

Herman Sandby, the eminent Danish cellist and composer, gave a concert for the benefit of the Danish Women's Civic League War Relief Work at Aeolian Hall, New York, on Tuesday evening, December 10. He had the assistance of the following artists: Ilya Schkolnik, violin; Frank Gurwitsch, violin, and Herbert Borodkin, viola.

Mr. Sandby's solo numbers were sonata in D major, Locatelli; "Forest Quiet," Dvorák; "Rondo," Boccherini; "En Bateau," Debussy; "Valse Triste" (by request), Sibelius; "Song of Vermland" (Swedish folksong), set by H. Sandby; "Norwegian Dance" Halvorsen; "Roselil" (Danish folksong), set by H. Sandby; "Berceuse Slave," Neruda; and "Polonaise" by Popper. His playing, full of vigor and beautiful tone coloring, aroused the good sized audience to a high pitch of enthusiasm. He was particularly effective in his artistic rendition of Locatelli's sonata, Popper's "Polonaise," Debussy's "En Bateau," and his own setting of "Roselil." The last two numbers were, of necessity, repeated.

A string quartet in C major from the pen of the concert giver figured on the program, it being the first presentation in New York. It is a pretentious work and very interesting because of its originality. It was received with marked appreciation. In this work Mr. Sandby disclosed extraordinary musicianship as well as an unusual gift for creative work. Walter Golde accompanied the solo numbers sympathetically.

Rubinstein's First Evening Concert

On Tuesday evening, December 10, the Rubinstein Club, Mrs. William Rogers Chapman, president, held its first evening concert for this season in the grand ballroom of the Waldorf-Astoria, under the direction of William Rogers Chapman.

Idelle Patterson, soprano, and Raoul Vidas, violinist, were the artists, and Norman Arnold, tenor, assisted in one number, while the Rubinstein Choral of 100 voices contributed a large part to the pleasure of the victory concert, as it was called.

The choral work was remarkable for its balance, fine tonal quality and skillful interpretation. It is needless to add that under Mr. Chapman's direction the work could not have been otherwise. The numbers rendered were "America," Dagmar de Rybner; "The Messiah of Nations," John Philip Sousa; "The Unfurling of the Flag," John Hopkins Densmore; "The Americans Come," Fay Foster; "The Song of the Sun," Edith Lang, and the national songs of the Allies, which included the national anthems of Belgium, France, Great Britain, Russia, Italy,

Japan and America. A young lady with a flag represented each nation during the singing.

Idelle Patterson was a happy choice. In fact, Mrs. Chapman is to be congratulated upon the care shown in the arrangement of the program, which resulted most successfully. Miss Patterson was in fine voice and instantly won her audience with her charming manner and beautiful soprano voice. She was heard in the "Ah, fors e lui" aria from "Traviata" and in three short French songs, "Tes Yeux," Kabay; "L'Oiseau bleu," Dalcroze, and "Si tu le veux," Koechlin. In the choral's rendition of the "Ave Maria," Cherubini, Miss Patterson sang the solo part. Her last group contained works of Handel, Park and Mitchell.

Raoul Vidas, the French violinist, who has been so warmly received in New York, was the other artist, and his playing delighted the large audience. Again his excellent technic, his big, sweet tone and worthy interpretations were in evidence. His numbers, which were a source of pleasure, were: "La Folia," Corelli; berceuse, Fauré; saltarelle, Wieniawski; nocturne, Chopin-Sarasate; "Tambourin," Somis, and "L'Abeille," Schubert. He was accorded a hearty reception.

A feature, none the less interesting, was the singing of Oley Speaks' "When the Boys Come Home" by Bessie A. Gregory, a contralto of the chorus, and "The Long, Long Trail," Elliott, by Norman Arnold, who enjoyed favorable comment through his fine work at the recent Maine Festival.

WEDNESDAY, DECEMBER 11

Second Philharmonic Home Concert

Again New Yorkers had the special privilege of hearing the Philharmonic Orchestra and its distinguished soloists at the second Evening Mail Home Symphony Concert for the Save-a-Home Fund, at Carnegie Hall, New York, Wednesday evening, December 11.

So much has already been written of the splendid work of this body of musicians and the able conducting of its noted leader, Josef Stransky, that it will suffice to say that on this, as on other occasions, the program from beginning to end was one par excellence. The two soloists—Paul Althouse, the Metropolitan's popular tenor, and John Powell, the young but talented pianist—fulfilled all expectations and well deserved the rounds of applause accorded them.

The program opened with the symphonic suite, "Scherherazade," Rimsky-Korsakoff, the other orchestral numbers being Chopin's nocturne and polonaise, and Tchaikovsky's "Marche Slav." Mr. Powell's only offering was Liszt's "Hungarian Fantasia." Mr. Althouse sang the ever favorite aria from "Celeste Aida," Verdi.

THURSDAY, DECEMBER 12

Elias Breeskin

Elias Breeskin's Aeolian Hall recital on Thursday evening, December 12, drew a large and interested audience. That he fulfilled all expectations to the satisfaction of his critical listeners was evidenced by the demand for encores.

The popular violinist opened his program with Sinding's suite for violin and piano. Then followed the Mendelssohn concerto. In both of the numbers he showed excellent technic and good tone. His interpretation of Glazounow's "Meditation" and Arensky's "Serenade" was all that could be desired. It was in Saint-Saens' "Le Deluge," with both piano and organ accompaniment, however, that he pleased the best; maybe because of the organ effect, for there were other numbers in which he was able to show his skill to better advantage.

In Kreisler's "Introduction and Scherzo Caprice" (for violin alone), one heard him at his best, and in the "Witches' Dance" (Paganini-Kreisler) he again proved himself a real artist.

Joseph Adler gave him splendid support at the piano, and Archibald Sessions, at the organ, increased the interest in the Saint-Saens number.

Philharmonic Concert

The Thursday evening and Friday afternoon pair of concerts at Carnegie Hall presented the Philharmonic Society in a program of popular as well as deeply musical interest. First of all, there was that rarely played and

thoroughly delightful "Barber of Bagdad" overture by Cornelius, which Josef Stransky and his men played in ebullient, frolicsome, and effective fashion.

"The Dance of Life," by Frederic Delius (he has changed his name from Fritz), proved to be a finely wrought symphonic poem, full of ideas in theme and harmonic treatment, and decked out with masterful orchestration. Originally the work was called "The Dance Goes On" (after Nietzsche) and had its premiere in London in 1899.

Brahms' "Haydn" variations found the orchestra at its best, and seldom has a more colorful and suggestive reading been heard here of this intensely lovely score by a composer often inclined to be unrelentingly severe.

Tchaikovsky's "Pathétique" symphony, always well read when Stransky and his men perform it, exerted its usual spell, and the resultant applause was of the ovational order, especially after the first and third movements.

Florence Hinkle

Never has Florence Hinkle been heard to finer advantage than she was on Thursday afternoon, December 12, at her Aeolian Hall recital. Mme. Hinkle has enjoyed much success at the hands of the critics throughout the country and her superb voice has won numerous admirers, but her appearance in recital last week will remain a memorable one.

Assisted at the piano by Kurt Schindler, Mme. Hinkle began her interesting program with Handel's recitation and aria "Gode l'alma consolata," from "Ottone," which was given with tonal beauty, perfect phrasing and fine feeling. This was followed by Purcell's "Sweeter Than Roses," from "Orpheus Britannicus," and the recitation and aria "Tout mon bonheur," from "Oedipe a Colone," Sacchini.

The French group was charming and contained numbers of unusual variety. Two of these, "L'Heure Exquise," Poldowski, and "Walcourt," Szulc, had to be repeated. "Les Canaris de Verdun," Fevrier, was without doubt one of the most beautiful French numbers heard here on any of this season's programs thus far. Mme. Hinkle rendered this selection admirably. Szulc's "Mandoline" was given with contrasted lightness and spirit.

Of the third group, three songs had second hearings—"Little Brother's Lullaby," Broeckx; "The Message," Blazejewicz, and Sidney Homer's "Homeland." "The Secret," a new Oley Speaks song, was well received.

The final group contained three arrangements of Russian folksongs by Kurt Schindler—"The Jackdaw and the Falcon," "The Slain Cossack," and "The Gay Position."

Mme. Hinkle is without doubt one of the foremost singers of the day. Hers is a soprano voice of great beauty and good range, which she uses always with intelligence and discretion. Furthermore, her breath control is excellent and her pure diction was the object of much favorable comment among the large audience. All in all, the Florence Hinkle recital was one of the greatest of artistic successes.

New York Symphony; Raoul Vidas

Brahms' third symphony was the main composition of the Thursday afternoon concert, and either Walter Damrosch did not make the right choice to suit the weather, or he himself suffered from the trying barometric pressure, but at any rate he led the work in somewhat pedestrian and monotonous fashion. The tempos were dragged for the most part, and the note brightness and the pulse of vitality did not look out of even the most exuberant measures. In d'Indy's "Istar" variations, and Saint-Saens' "Phaeton," Mr. Damrosch seemed to find more stimulative material and in consequence the necessary glow and propulsiveness came into the readings. The orchestra was at all times fine toned and technically flawless.

Raoul Vidas played the time honored but not time worn Bruch violin concerto in G minor, and charmed his hearers with his brilliant handling of the lively passages and his musical passion and tender sentiment in the declamatory and lyrical episodes, respectively. It was beautiful violin art, and the Vidas reputation, high as it had already been in New York previously, took on even added importance after his magnificent performance of last week. The audience showered the accomplished and appealing player with every flattering mark of attention.

National Opera Club

The customary large gathering of members and their friends filled the Astor Gallery at the Waldorf-Astoria Hotel December 12, and enjoyed a musical feast provided by the founder and president of the National Opera Club of America, Baroness von Klenner. This

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time the baroness added new lustre to her name by appearing as accompanist to the singers.

Two sopranos, Lucilla Brodsky and Courty Ross-Diehl, helped make the program a conspicuous success. They are young, but are excellent artists. Their work in the duet from "Le Roi de Lahore" (not the number printed on the program) was marked by sincerity and effectiveness. They have beautiful voices, obviously trained by a superior instructor, encouraging the hope that the future will realize for them the reward of their studies. Solo numbers were contributed by each singer, and these were heard by the large audience with satisfaction and expressions of growing enthusiasm. Harold Morris, the pianist and composer, who is rapidly gaining recognition (one of his works was recently played by the Cincinnati Orchestra), played solos by Rameau and Chopin, and was rewarded by encores on each appearance. One of these was his own. His real poetry of phrasing and nuance, and his consummate ease of performance, were conspicuous items in his playing.

Following the course outlined for the season, the afternoon's topic was "Early French Opera," with George E. Shea, an authority on the subject, discoursing on the theme "Adam de la Halle to Mehul." This was full of information, and was presented in such fashion as to highly interest every listener. The musical numbers having been selected to conform to this subject, the lecture was reinforced by consistency. The meeting maintained the standard of interest long associated with the Opera Club and its president.

It is announced that the fifth annual grand opera performance, "Mignon," will be given under the auspices of the club, January 30.

FRIDAY, DECEMBER 13

Ilya Schkolnik

Ilya Schkolnik, the young Russian violinist, was heard in recital at Aeolian Hall, on Friday evening, December 13. His program was one of unusual interest and contained Bach's "Chaconne"; "Devil's Trill," Tartini (with cadenza by César Thomson); two novelties by his brother, Gregor Schkolnik, entitled "Caution de Amor" and "Valse Columbine"; a Norwegian dance by Herman Sandby; "Humoresque," Victor Kolar; Sarasate's Spanish dance, "Malaguena," and Paganini's twenty-fourth caprice.

The young artist plays with great breadth and admirable poise. His tone is unusually round and full, and his technique absolutely reliable.

SATURDAY, DECEMBER 14

Vera Janacopulas

Vera Janacopulas, a young South American of Greek parentage, was heard in her first New York appearance, before a large and appreciative audience, at Aeolian Hall, on Saturday afternoon, December 14.

A glance at Miss Janacopulas' program, even before she had uttered one note, showed that it had been arranged by a thorough musician. It disclosed excellent taste and most serious intentions, which were admirably carried through.

The first group contained three numbers by Brahms, among them "Le forgeron," two Schumann and two by Schubert. The second consisted of three pastourelles et bergerettes of the eighteenth century, arranged by Weckerlin. "Jeunes fillettes," a charming number, had to be repeated. A popular tradition, harmonized by Perilhon, "The Legend of St. Nicholas," was splendidly interpreted by the artist.

The third group, consisting of numbers by Balakirev, Rimsky-Korsakoff and Moussorevsky, was by far the most popular with the audience. Each and every song was delightful. "The Beetle," "The Prayer" and "Sent to the Corner," by the latter composer, were little gems. "The Commander," by the same composer, was most dramatic in its effects and the singer conveyed these with skill. Other composers represented were Debussy, Fauré and Prokofieff, who was to have accompanied the singer, but on account of being called out of town he was unable to appear, much to the disappointment of many present.

Miss Janacopulas has many commendable points in her work. First of all she possesses a voice of natural beauty, which she uses with intelligence. Her diction is good and her breath support, as a general rule, is such as to make her sustained notes certain and not strained. In her interpretations the young singer gave unusual pleasure.

Symphony Society Concert, December 14

The third Saturday evening subscription concert of the Symphony Society of New York, Walter Damrosch, conductor, was given on December 14 at Carnegie Hall, New York. The program contained Brahms' symphony No. 3, in F; symphonic poem, "Phaeton," Saint-Saëns; Bruch's violin concerto in G minor, and three old Belgian (Flemish) folksongs arranged by Arthur de Greef.

In the opening number, Brahms' symphony, the orchestra, under Walter Damrosch, gave an authoritative and dignified reading. Saint-Saëns' "Phaeton" was effectively rendered, and the three Flemish folksongs by de Greef won the hearty approval of the large audience.

Raoul Vidas, the youthful violinist, again played in place of Heifetz, who was still indisposed. Mr. Vidas chose Bruch's violin concerto in G minor, which he played with that mastery which has heretofore characterized his performances. His tone was luscious, is phrasing admirable, and his technique reliable. He was rewarded with much applause and innumerable recalls.

The orchestra gave excellent support in accompanying Mr. Vidas.

Beethoven Society

Due to the inclemency of the weather it was a medium sized audience which gathered in the ballroom of the Hotel Plaza on Saturday afternoon, December 14, for the second musicale of the Beethoven Society, but those who attended the event were given a real musical treat. The exceedingly interesting and varied program was given by Lina Conkling, soprano; Zeni Warwick, contralto; Inez Lauritano, violin, and the Beethoven Society Choral. Miss

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A TALE OF OPERA AND THE BOX OFFICE.

As a warrant of the improved musical conditions which are observable all over the country since the decline of the influenza epidemic, the accompanying newspaper headlines describing recent appearances of the San Carlo Opera are reproduced as fac-simile evidence. Of course, Fortune Gallo's organization is no stranger to such response from the cities it visits, but that impresario reports the audiences as being unusually large at every performance just now. Managers of concert attractions are having the same experience. Let no one say, therefore, that the season of 1918-19 is not likely to be a bumper one, both in the degree of its activity and the measure of its profits.

Conkling, who looked and sang charmingly, was very effective in her renditions of "O, Had I Jubal's Lyre" and a cuckoo song, which she gave as one of her encores. Miss Warwick, quiet and unassuming in manner, sang with ease and abandon. Inez Lauritano is a violinist of about nine years and certainly acted as if she were an old timer on the concert platform. The Beethoven Society Choral, under the direction of Louis Koemmenich, did good work in three choruses—"Firelight," Nelson; "Maiden's Wish," Chopin-Saar, and "Little Papoose," Sherwood. Especially noticeable were the delicate pianissimo effects obtained by the choral in "The Little Papoose." Dancing followed the musical program.

SUNDAY, DECEMBER 15

John McCormack

The famous Irish tenor was heard in his first own concert of the season at the New York Hippodrome on Sunday evening, December 15. It is not at all unusual at McCormack concerts to see the huge stage occupied by spectators, as it was Sunday night. In fact it would seem strange if it were otherwise. Over 7,000 people went to the big playhouse to hear the singer and he was accorded a wonderful reception.

His opening number was the aria "God Breaketh the Battle," from "Judith," C. Hubert H. Parry; "La Procession," Franck; "No, Whom I Love," Tchaikowsky; "Love's Secret," Bantock, and "The Star," Saint-Saëns, comprised the second group, which was beautifully interpreted by Mr. McCormack.

It was, however, the Irish folksongs—"Down by the Sally Gardens," "The Light of the Moon" (arrangements by Hughes), "The Ploughman's Whistle" (arranged by Stanford), "Una Baun" (arranged by Hardebeck)—that found the greatest favor with the throng. In all of these the singer's rich sympathetic quality of voice was contrasted with delightful humor, such as in some of the lighter ones.

"Thine Eyes Still Shine," Edwin Schneider, was one of the best of the last group. The composer, who is Mr. McCormack's splendid accompanist, was obliged to bow several times to the applause that followed the number. "I Shall Meet You," Wilfred Sanderson, which was given for the first time, will be heard many times again in the future, if one considers the warm reception that John McCormack's rendition of it received. The new song has charming melody and offers much appeal. Of course there were numerous encores, including those old John McCormack favorites, such as "Mother Machree," "Matushka," "Dear Old Pal of Mine," "Little Mother of Mine" and "The Long, Long Trail," which literally brought down the house.

Mr. McCormack's art needs no further comment in this report. Every one knows there is but one McCormack, and he was at his best on Sunday.

A surprise of the evening came in the presentation of a gold and diamond medal to the singer by Justice Dowling on behalf of the members of the old Sixty-ninth Regiment Fund, in appreciation of Mr. McCormack's work for the boys. At a recent concert which he gave for the regiment over \$45,000 was raised. In fact, during the last year and a half "Patriot" McCormack has helped Uncle Sam's war charities to the extent of \$500,000.

Winston Wilkinson, violinist, assisted in numbers by Coleridge-Taylor, Pente, Chaminade-Kreisler and Saar-Brown.

Philharmonic Concert: Max Rosen, Soloist

"Oh, but I wish my boy could play like that." The white haired old gentleman shrugged his shoulders, then smiled and moved on with the crowd.

It was Max Rosen's afternoon at Carnegie Hall, and it can truly be said that few artists have played to so sympathetic an audience. Every seat filled, the great throng applauded and applauded at the close of his number, only to watch him bow and bow and smile—but no encore. More than one thrilled listener longed for more, but all in vain.

Wieniawski's concerto No. 2, in D minor, was the cause of all the handclapping, and the young virtuoso justly deserved all the praise he received. Conductor Josef Stransky and his Philharmonic players supported the artist admirably. His playing was masterly and he surmounted all technical difficulties with the greatest ease. He can well be called a great artist, and being still but a boy, one can not help but think of the wonderful future that is still in store for him.

But the pleasure of the afternoon can not all be credited to the soloist. Beethoven's sixth symphony, in F major, "Pastoral," which opened the program, received a beautiful reading by the orchestra, and Mr. Stransky again

proved himself the same skilled and popular leader. Wagner's bacchanale from "Tannhäuser" also was delightful, but the climax of the concert was reached in the powerful "Marche Slave" of Tchaikowsky. This last number made a fitting close to a program rich from beginning to end and one of the best Carnegie Hall has offered this season.

Russian Symphony

On Sunday afternoon, December 15, there took place at the Hippodrome the first of a series of four concerts by the Russian Symphony Orchestra. Mme. Schumann-Heink was the soloist. The program began with the familiar "Italian Caprice" of Tchaikowsky, followed by an equally unfamiliar suite, "To the Sun," by Vassilenko. Vassilenko is a master of orchestral tricks of every sort, but if a real musical idea should strike him he would shrivel up and expire like a spider on a hot stove. This suite is absolutely nothing but tricks and without the slightest interest as music. Other orchestral numbers were two of the well known Ippolitoff-Ivanoff Caucasian sketches, a Hebrew rhapsody by Zoltareff, and a most elaborate paraphrase on the Allied national hymns by Glazounow, which includes the Gretchaninoff "Hymn of New Russia," published in the *Musical Courier* in the early days of the Russian revolution. The orchestra played excellently throughout under Modest Altschuler's capable baton, and the audience called for several encores, Mr. Altschuler playing the favorite morceaux, which pleased even more than the regular program numbers.

Mme. Schumann-Heink was in splendid voice and at the top of her form as a vocalist. One can only take off his hat to this remarkable artist, whose art seems to gain in youth as the years advance. The audience was stormy in its approval. She sang first a Mozart aria, followed by several encores, and in the second part of the program "Liberty Shall Not Die," a patriotic song by Isidore Luckstone, and also a verse of "The Star Spangled Banner," when the applause was insistent.

Music Optimists

The sixth concert of the Society of American Music Optimists was given on Sunday afternoon, December 15, at Chalf's Hall, New York. A very large audience, consisting of members and friends of the society, attended.

Mana-Zucca, founder and president, addressed the audience and spoke of the five successful concerts given last season at the Hotel Marcellus, New York, when thirty-eight American artists appeared, and the works of thirty-seven American composers were heard.

A sonata for violin and piano by Daniel Gregory Mason, played by Arthur Loesser and Nicholas Garagusi, opened the program. Frank Neubauer's three songs—"How Love Dies," "A Morning Fantasy" and "How Does Love Come"—were rendered by Constance Reese, with the composer at the piano. "Molochiamo" and "The Boy and the Bee," by N. Garagusi, and played by the composer, won admiration. The important and outstanding features of the concert were the works of Dr. N. J. Elsenheimer—"Scherzo Alla Beethoven," for two pianos, and "Olla Podrida," a humorous contrapuntal valse study for four hands played by Helen Jalkut and the composer.

Dr. Elsenheimer's group of soprano solos—"The Sweet Story of Old," "Longing Distance," "The Sea's Music" and "Belshaser," sung by Elsa Foerster, won the hearty approval of the large and interested audience. These songs are original, pleasing and effective. Dr. Elsenheimer's piano accompaniments materially aided in bringing forth the beauties of these delightful songs.

New York Symphony: Cortot, Soloist

Mr. Damrosch began the Sunday afternoon program with a symphonic suite by Vittore di Sabata, a work new to America. The young Italian—this work was written sixteen years ago, when he was only twenty years of age—presents four different nature pictures in four varied movements. The music is melodiously agreeable and well made, without being of great significance, and was well received by the audience. The other orchestral number included three movements of a Tchaikowsky serenade for strings, of which identically the same sentence as that preceding might be written. There was too much loud playing in the serenade, a strange complaint indeed to be called out by string band music, but such was the case.

Mr. Cortot played two seldom heard numbers—the Beethoven concerto in C major, not performed here for years, and the Chopin andante spianato and polonaise. The Beethoven he did beautifully, with exquisite attention to detail, but one understood why it had not been heard for so long. There is a little life in the final rondo, but most of it is very early, very perfunctory, and thoroughly uninspired Beethoven. The Chopin, too, is not the great Pole at his best, but there is life and interest in it, especially when done as well as Mr. Cortot did it. He was repeatedly recalled.

INCORPORATION OF CHICAGO OPERA ASSOCIATION INSURES ITS PERMANENCY

Ethel Leginska, Moses Boguslawski and Jascha Heifetz Draw Big Sunday Audiences—Nine Stars Appear at Chicago Opera's Afternoon Concert—Arthur Hackett, Soloist, With Mendelssohn Club—May Peterson Scores With Orchestra—Opera Patrons Cannot Stand Air

Chicago, December 14, 1918.

Two pianists and one violinist held sway in last Sunday afternoon's concert here—Ethel Leginska, at Kimball Hall; Moses Boguslawski, at the Studebaker, and Heifetz, at Orchestra Hall. Seldom has Ethel Leginska played better here than on this occasion, when a very large audience was present and bestowed upon her the abundant applause she so justly deserved. In the Chopin "Military" polonaise she brought into display all her strength, so manly, and drew out of the piano a powerful tone which amazed her hearers. Yet, if the above number reflected the masculine, the three MacDowell selections, which followed, were imbued with feminine charm and gentleness and played with no less mastery. Likewise, some remarkable piano playing was set forth in the Arensky F sharp etude, the Rachmaninoff G minor prelude and the Liszt thirteenth rhapsodie. Miss Leginska scored a brilliant and distinct success.

Boguslawski at the Studebaker

The second in the series of recitals in which Amy Keith Jones is presenting prominent members of the Bush Conservatory faculty was given by Moses Boguslawski at the Studebaker. Mr. Boguslawski is one of the new members added to the faculty this season and, judging from the large gathering present at his recital,

he has already a large and enthusiastic following in Chicago. The Beethoven sonata, op. 90; Busoni's arrangement of the same master's "Eccossaises," and twelve Chopin etudes—the numbers heard by this reviewer—displayed to fine advantage Mr. Boguslawski's ample technic, imaginative renditions and musical intelligence. He was most enthusiastically received and encouraged to add encores. He also played the Liszt "Italian Pilgrimage."

Heifetz's Fourth Sell-Out This Season

Evidence of Heifetz's great box office value was again shown last Sunday afternoon in the audience which occupied every seat in Orchestra Hall and crowded the stage for his fourth appearance here this season. Once more Heifetz entranced with his uncanny violin mastery and received another Heifetz ovation.

Nine Opera Stars in Concert

On Sunday afternoon, December 8, Cleofonte Campanini presented nine of his foremost singers in concert. That the general public enjoys these Sunday afternoon opera concerts was demonstrated not only by the reception accorded each participant, but also by the vast assemblage. To Margery Maxwell was given the honor of opening the concert, and she sang Bernberg's "Chant Venetien" and Hue's "J'ai pleure en reve" delightfully. Forrest Lamont, the ever ready and popular tenor, was in fine voice and charmed his hearers in an aria from Giordano's "Andrea Chenier," in which he won his customary big success. Marguerite Namara, beautifully gowned, deepened the splendid opinion formulated by her singing at the previous concert, and was feted to the echo in "Ah Si les fleurs avaient des yeux," by Massenet; Schindler's "La Columba," and "Loch Lomond," arranged by Kreisler. So well did she sing her three selections that a like number of encores had to be granted before the audience would let her give way to the next soloist. Alfred Maguenat, the gifted French baritone, interpreted with much feeling Duparc's "Chanson Triste," Faure's "Les Berceux" and Hahn's "L'Heure Exquise," after which he had to give a double encore. Anna Fitzgibbon's place on the program was filled by Myrna Sharlow, who sang her selections exquisitely and won the complete admiration of her listeners. Miss Sharlow is completely at home on the concert platform, where she should occupy a distinguished position. Guido Ciccolini, who knows how to interpret songs, offered in splendid fashion a group of Italian songs, after which he gave encores in English, the most successful being his rendition of "Mother Machree." Cyrena van Gordon, a goddess in a chic heliotrope velvet afternoon gown, shared in the success of the afternoon in songs by Rachmaninoff, Salter and le Normand, and she, too, was the recipient of a very warm reception and had to grant several encores. Marcel Journet gave an admirable interpretation of Schumann's "The Two Grenadiers" and Gounod's Vulcan aria from "Philemon et Baucis," after which he sang Faure's "The Palms," and, though unprepared for further encores, the insistence of the public compelled him to

repeat as a second encore the last verse of that popular song. The concert came to a happy conclusion with the singing of the sextet from "Lucia" by Mmes. Maxwell and Brown and Messrs. Lamont, Dua, Maguenat and Journet. The two accompanists were of the company and gave splendid support.

Kaufmann New Congress Hotel President

At a meeting of the directors last week, Samuel R. Kaufmann was elected president of the Congress Hotel and Annex Company, to succeed his brother, the late Nathan Myron Kaufmann. Daniel W. Kaufmann was elected vice-president and H. L. Kaufmann, of New York, was elected a member of the board of directors. The Congress Hotel Company is one of the guarantors of the Chicago Opera Association.

Bush Conservatory Notes

The remaining weeks of the school year up to the Christmas holidays will be busy ones for the students of Bush Conservatory.

A group of sixteen members of the Bush Conservatory Glee Club recently gave a successful series of concerts at the Great Lakes Naval Training Station. The students were divided into two groups, each of which gave two short programs in the Y. M. C. A. encampments at the mammoth naval training station on the north shore. After the regular program was given the young ladies delighted the sailors by singing to them their famous deep sea chanty, "Fall In, Fall Out." During the same week a group of students also gave a program at the soldiers' station at Fort Sheridan.

There have been weekly recitals every Saturday afternoon at the recital hall of the new conservatory building at the corner of Chestnut and Dearborn streets.

The programs which have been given by artist-students of Charles W. Clarke—Julie Rive-King, Edgar Nelson, Moses Boguslawski, Bertha Beeman and Richard Czerwonky—have created much favorable comment for the exceptionally high degree of artistry shown by the students.

On December 7 a recital was given by the students of piano and expression in the intermediate grade.

Too Much Air

Many patrons of the opera have yearly complained to representatives of the MUSICAL COURIER about the draughty conditions of the Auditorium Theatre. Double doors should be placed at once, or the present doors be hermetically closed during performances, as many musicians and others keep away constantly from the Auditorium and from the opera as they fear to catch cold. It is well enough to have doors open during the intermissions to create good ventilation, especially necessary in these epidemic days, but pneumonia is also contracted through draughts, and no better place can be found than the Auditorium Theatre for this. It is well once in a while to tell the truth, and though verbal complaints have been made frequently, no change has taken place, so this little article, which should be read by health commissioners not only in Chicago, but everywhere else where theatres are so poorly constructed as to be compared only with large barns—homes of pneumonia.

Edward Clarke Accepts Church Position

Edward Clarke has accepted the position of soloist at the Memorial and First Baptist Church, Oakwood Boulevard. Last Sunday Mr. and Mrs. Clarke, assisted by Esther Hirschberg, gave a program at the Voglnids Studios. Together with Earl Victor Prah, these artists entertained the children of the Off the Street Club recently, and will appear for the Jackies at the Great Lakes Training Station next Monday evening.

Chicago Opera Association Incorporated

The Chicago Opera Association was incorporated this week, assuring its permanency as an active institution of this city and placing it on a firm business footing. The board of directors consists of Robert Allerton, Count Giulio Bolognesi, R. T. Crane, Jr., Brig. Gen. Charles G. Dawes, Stanley Field, E. R. Graham, Charles L. Hutchinson, Samuel Insull, S. R. Kaufman, L. B. Kuppenheimer, Cyrus H. McCormick, Harold F. McCormick, Max Pam, John J. Mitchell, John G. Shedd, Frank D. Stout, Martin A. Ryerson and Edward F. Swift. The executive committee consists of Max Pam, chairman; R. T. Crane, Jr., Stanley Field, Samuel Insull, John J. Mitchell, Edward F. Swift, Harold F. McCormick and Frank D. Stout.

Hackett Is Mendelssohn Club's First Soloist

At the first concert of its twenty-fifth season at Orchestra Hall, Thursday evening, December 12, the Mendelssohn Club had the able assistance of Arthur Hackett, tenor. From the first number to the last Mr. Hackett won the favor of his listeners, whose hearty applause assured one of their great delight. One of the foremost concert singers of America today, Mr. Hackett demonstrated this fact through his fine vocalization, splendid diction and intelligent interpretations. With his vibrant, mellow tenor and exquisite skill, the artist imbued the "Aubade" from Lalo's "Le Roi d'Ys," with colorful delivery. Faure's "Nell," Hahn's "D'une prison" and Poldowski's "Dansons la Gigue"—the balance of his first

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group—brought out with fine effect the exquisite qualifications of Mr. Hackett, who showed himself the lyric artist in the best sense of the word. Abundant applause rewarded each number and at the close of the group he was compelled to add an encore, which was received with the same mark of approval. His participation in Harling's "The Two Angels" enriched the fine performance given it by the Mendelssohns. Hackett scored a complete success and won a host of friends and admirers here in the "Windy City."

Capacity Audience Greeted Wild and Choristers

The usual capacity audience greeted Harrison M. Wild and his choristers, and eagerly listened to and applauded their work. This veteran and admired chorus of male voices sang, as is its customary wont, with fine art and fine tone quality throughout the program. The opening numbers, "We'll Keep Old Glory Flying," by Scarmolin, and "God Be With Our Boys Tonight," by Sanderson, were so well done and liked that an extra number was requested, which the club added in "Liberty Bell, Ring On," by Alfred Brown. This new song, dedicated to Riccardo Stracciari, the prominent baritone, proved an excellent number, which, judging from its success on this occasion, should prove a very popular concert number and undoubtedly will be on many programs this season. Exquisite singing was also put into R. Huntington Woodman's "At the Wind's Call," Beethoven's "Worship of God in Nature," Charles Wakefield Cadman's "At Dawning" (another gem from this American's prolific pen) and Seiler's "Six Full Fathom of Men." The balance of the program, comprising Protheroe, Nevin, Wilson, John Alden Carpenter, Henry R. Bishop and Elgar numbers, was not heard by this reviewer. Mr. Hackett also sang the "Air d'Azall" from Debussy's "L'Enfant Prodigue" and a group made up of Gena Branscombe's "Three Mystic Ships," "Do Not Go, My Love," by Richard Hageman, "Ye Moanin' Mountains" by F. W. Vanderpool and "The Bells of Rheims" by Edwin Lemare. Mr. Wild, as always, achieved his desired dynamic effects, and the certainty of attack speaks well for the careful drilling the Mendelssohns have had for years under this masterful choral conductor.

Neumann Chicagoans in Concert

One of the largest audiences present at a week-night concert was the one which assembled Thursday evening to listen to the program presented there by Sibyl Sammis MacDermid, soprano, and Glenn Dillard Gunn, pianist, under F. Wight Neumann's direction. Mrs. MacDermid is one of Chicago's most prominent sopranos, whose appearances here are all too frequent to satisfy her innumerable friends and admirers. Evidence of this fact was the large audience on hand on this occasion and the enthusiasm manifested after her singing. The writer was able to hear only Mrs. MacDermid's last two groups, which were sufficient, however, to show why she is one of the most popular singers in the country today. In excellent voice and spirits, Mrs. MacDermid charmed her hearers with the beauty of her delivery and the finish of her execution. Hers is a soprano of admirable quality, clear and of ample range, used by its possessor with art and skill. Added to this, the soprano's stage presence and personality are of rare charm and delight. A group by Hûe, Bruneau, Bizet and Fourdrain, James G. MacDermid's lovely "I Call to Mind a Day," John Alden Carpenter's "Les Silhouettes" and "Fairy Pool" and "La Tarentella" by Jeanne Boyd, were those heard by this reviewer. Mr. Gunn gave scholarly and pedagogic readings of three Liszt numbers—the "Canzonetta Salvator-Rosa," "At the Spring" and "Storm."

Marie Gouled a Visitor

Marie Gouled, personal representative of the young American pianist, Winifred Byrd, who is fast coming to the fore, was in Chicago a few days during the week in the interest of her artist. Miss Byrd will be heard in recital in Chicago on February 25.

Agnes Lapham Busy

The Central Eleanor Club had the pleasure of hearing Agnes Lapham, the Chicago pianist, in recital last Sunday afternoon. Miss Lapham rendered Cole's "Legend," MacDowell's "Scotch Poem" and "Br'er Rabbit," the Chopin E major etude and the Strauss-Schuetz "Fledermaus" paraphrase.

May Peterson with Orchestra

This week's choice of soloist for the Chicago Symphony Orchestra proved a happy one, May Peterson appearing for the first time here with that organization. Miss Peterson is no stranger here, for her former recitals have established for her a large host of enthusiastic followers, and they were on hand to welcome her here once more. The gifted soprano had three appearances, two in the first half of the program and one after the intermission. In the "Alleluiah" from Mozart's "Exsultate" and the "Care Selve" from Handel's "Atalanta," Miss Peterson chose a happy medium to display her clear, bell-like soprano voice to best advantage. She sang with engaging charm and with that rare musicianship and loveliness which mark everything May Peterson does. Exquisite vocalization was put into the "Dupuis le jour" aria also, and she was the recipient of unbounded plaudits and flowers. Her sweet personality played no small part in the soprano's distinct success.

In a happy, lively mood, the orchestra and Conductor Delamarter gave enthusiastic and spirited readings to the Sinigaglia overture "Le Baruffe Chiozzotte," the Glazounoff eighth symphony, the César Franck symphonic poem, "Les Eolides," and Casella's "Italia" rhapsody.

Musical News Items

Tuesday evening, December 10, a miscellaneous program was presented by pupils of the Metropolitan Conservatory of Music at Kimball Hall. Those participating were Lucy Gelb, Dorothy More, Aeolia Martin and Dorothy Soper, pianists, pupils of Max Kramm; Edith Greenfield, Philip Kaufman and Edna Gansel, violinists, pupils of Harry Dimond; Elizabeth Porch, pupil of Mary Hesselgren

Vance; Blanche Baxter Johnson, soprano, pupil of LeRoy Wetzel, and Grace French, pupil of Albert Ruff.

Benjamin Paley and Alfred Goldman, former violin pupils of Frederick Frederiksen, were chosen among the four from Chicago to form part of the orchestra accompanying President Wilson on his trip abroad.

Mme. Paresi Boccadati, whose studio is in the Kimball Building, is happy to say that she is very busy and so far this season is among the best she has enjoyed during her long career as a vocal teacher.

JEANNETTE COX.

Steinberg Opposed to Loud Advertising

That thorough, conscientious and able work shows definite and satisfactory results is proven by the great success attained by Bernhard Steinberg, the popular baritone and teacher of singing. As an artist who has great respect for his calling, he is very much opposed to undignified and loud advertising in order to secure pupils. He maintains that the work of the teacher and the success of his pupils is the best recommendation. One can readily appreciate such an attitude only after coming into personal contact with this master of vocal art. He immediately impresses



BERNHARD STEINBERG.

one with his personality, musical scholarship, determination and reverence for his calling, of which he always speaks with great earnestness, devotion and even tenderness.

Within the last twelve years of his activities as a teacher of singing, almost four hundred students have benefited by his training. His students are his friends, for not only does he interest himself in them vocally, but he considers it his duty to see to it that his pupils, entering into the field of their profession, are perfectly equipped for all emergencies. He maintains that a vocal teacher undertakes a great responsibility when a pupil places himself

under his tuition, for he places his future, his career and his real happiness in his hands. That this is true and meets with deserved success is seen by the great demand for this teacher's services, which necessitated the removal of his studio to larger quarters.

The Steinberg studio, which is located at 25 West Ninetieth street, New York, is one of the largest, and most beautiful studios in New York. It occupies an entire private house and affords all facilities to enlarge the scope of his work.

Helen Davis Defeats Forty Contestants

Helen Davis, contralto, a pupil of the Arena Vocal Studio, has secured a synagogue position in a contest in which over forty singers competed. She is one of the younger artist-pupils of the Arena Vocal Studio, 119 West Eightieth street, New York, and has been engaged as soloist of the Central Synagogue, New York. She secured the position by virtue of her beautiful contralto voice, her ease of tone production, coupled with fine diction and style. Mr. Arens, her present teacher, gives a great share of the credit of her success to her first teacher, Mrs. Babcock of Hornell, N. Y., Miss Davis' native city. Mrs. Babcock was also a pupil of the Arena studio before removing to Hornell. Prior to her engagement at the Central Synagogue, Miss Davis had done much substitute work in and about the metropolis, invariably with fine success.

A Glowing Tribute to Novaes

A very graceful recognition of the playing of Guiomar Novaes was recently forwarded to the office of Loudon Charlton, the New York manager, in the form of a poem. It was written by Donna M. Sink on the occasion of Miss Novaes' recent appearance in Dayton, under the auspices of the Civic Music League, and is as follows:

In black and gold, a rare exotic, Guiomar Novaes,
Sparkling, evanescent, gliding from a pallor, delicate as the lily's bloom,
To brilliancy that captivates, she bends you to her mood.
Her soul of beauty exquisite, flashes into her white and perfect hands,
And as you gaze bewildered by their power,
The Master's voice has whispered to this kindred spirit,
And she has lifted you into the realm of dreams,
Along the pathway of the vision,
She alone has power to interpret,
To interpret and recreate.

Hofmann Plans Pacific Coast Tour

Josef Hofmann is to be the soloist with the Boston Symphony Orchestra in Boston on December 20 and 21, after which he returns to his winter home at Aiken, S. C., for the Christmas holidays. On January 4 he begins his regular tour when he plays with the New York Symphony Orchestra in New York. From then until the middle of April Hofmann will have the busiest months of his career, including also a Pacific Coast tour.

Mérol Will Be Heard in Havana

A recital in Havana, on February 14, by Yolanda Mérol, the pianist, will begin that artist's series of concerts in Cuba. Prior to that time she will give a New York recital in Aeolian Hall, January 13, and make appearances as well in Chicago, Pittsburgh, etc. She is booked to play with the New York Philharmonic, February 7 and 9.

Camp Greenleaf Band at Red Cross Concert

Under the direction of Corporal Ira Jacobs, the band stationed at Camp Greenleaf, Ga., gave a most enjoyable concert at the Red Cross building on Thanksgiving evening. Corporal Jacobs and his men were greeted by a large audience, and well earned the applause which was bestowed upon them.

MARIA CONDE

SCORES WITH RUSSIAN SYMPHONY ORCHESTRA at Williamsport, Pa.

"THE YOUTHFUL MARIA CONDE (said *The Williamsport Sun*, Dec. 4.) CHARMED HER AUDIENCE WITH HER RENDITION OF BIZET'S 'CHARMANT OISEAU' ACCOMPANIED BY THE ORCHESTRA. HER WONDERFULLY CLEAR TONES AND EXQUISITE COLORATURA VOICE WERE MOST UNUSUAL AND HER SPLENDID TECHNIQUE LEFT NOTHING TO BE DESIRED. She responded to the hearty applause which followed this number by another delightful selection, in which she accompanied herself at the piano."

"MISS CONDE (said *The Williamsport Gazette and Bulletin*, Dec. 4.) EXHIBITED A VOICE OF RARE BEAUTY AND TRAINING IN HER NUMBER 'CHARMANT OISEAU' WHICH SHE SANG WITH ORCHESTRA ACCOMPANIMENT. Responding to a most enthusiastic encore she played her own accompaniment and favored the audience with another delightful selection."

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New York

MARCIA VAN DRESSER SINGS WITH PHILADELPHIA ORCHESTRA

Substitutes for Mme. Frijsh, Ill.—Programs of Excellence Directed by Stokowski—Hunter Welsh Plays for Crowded House

Philadelphia, Pa., December 15, 1918.

Owing to the illness of Povla Frijsh, who was scheduled to appear at last week's Philadelphia Orchestra performances, Marcia van Dresser, whose artistic eminence as a soprano is both conceded and profoundly appreciated, assumed the role of soloist. The impression created by Miss Van Dresser proved decidedly favorable and of a type that was as inspiring as it was interesting. The artist's tones glowed with lovely warmth and color schemes that at times burst forth into flames of great as well as satisfying beauty. These latter stages of art were always submissive to moods of well balanced interpretation and intellectual force that remained within the bounds of legitimate and dignified achievement. "Dove sono," the aria from Mozart's "Le Nozze di Figaro," was the first number listed for Miss Van Dresser. The work is well adapted to her style and she sang it with inspiring musical understanding as well as gratifying enunciation. Two selections from Duparc, "Phidyle" and "L'Invitation au voyage," were effectively given during the second half of the program. Both numbers are more or less modern in style, the former being exceptionally difficult vocally on account of the many unusual intervals to be negotiated. Nevertheless, at the hands of the artist they were moulded into graceful and effective offerings that called for an unusually noisy reception, which Miss Van Dresser acknowledged in a series of stately bows.

The tonal background afforded by the orchestra was in every respect a sympathetic work of art. After "The Star Spangled Banner" the program proper opened with Brahms' symphony No. 3 in F major. Stokowski, an authority on the work of Brahms, brought all his sense of artistic completeness to bear upon the number, making an interpretation that was thoroughly appreciated and heartily applauded. Exemplary teamwork on the part of the orchestra was noticeable throughout the entire symphony, the strings being especially rich, pure and accurate; to the woodwind and brass an equal amount of praise is due. The selection met with marked enthusiasm and after many recalls Stokowski had the orchestra rise to share in the congratulatory manifestation bestowed by the audience. An inspiring rendition of "La Marseillaise" prefaced the second part of the program; then Saint-Saëns' "Le Rouet d'Omphale," with its dainty rhythmic throb, tonal delicacy and fascinating design was given with all the delightful nature of the feminine and the bombast of the masculine necessary to form a contrast in tonal effects that made a strong and well deserved appeal to every one. A spirited conclusion to the excellent concert was found in Chabrier's "Espana" rhapsody, a work that has always found favor on these programs and one in which the presence of the "Malaguena" inclines one to hum as he leaves the auditorium.

Hunter Welsh Plays for Crowded House

Before a crowded house, Hunter Welsh, the distinguished American pianist, gave his first and only Philadelphia recital of the present season on Thursday evening, December 12, in Witherspoon Hall. Opening with his own dignified and impressive concert version of "The Star Spangled Banner," the artist then entered upon the work of interpreting the numbers programmed with an assurance and an artistic spirit that revealed unusual poetic insight, dramatic intensity and a musicianship of the highest type. The reception accorded Welsh on his appearance was most cordial and at the termination of each successive selection there was an added zest to the

enthusiasm with which the audience met his masterfully conceived ideas of the compositions at hand as well as of his eminent ability to vitalize and reflect them.

The Bach-Liszt prelude and fugue in A minor, like the Brahms' "Variations on a Theme of Paganini," were splendid examples of fine piano playing. In the former the voices stood forth in clean cut relief, and at the same time there was an atmosphere of continuity or legato that encircled the whole work. The Brahms was presented in an equally commendable manner, each scale and arpeggio being flexible yet crisp, colorful and sparkling, while the theme or chord work was, as the case might be, definitely maintained in the foreground or sketched in the middle distance.

A group of five Chopin numbers, including the sonata in B flat minor, op. 35, was next in order. Welsh's conception of Chopin is not the weak, shimmering type of poet which custom has wrongfully led many of us to conjure up in our minds. The reflection of the sonata, the etudes, valse in G flat major and B minor scherzo as portrayed by Welsh compel us to view Chopin as a man capable of strong emotional outbursts as well as a thinker and philosopher who was influenced by the beautiful. Hence, in his interpretations the soloist was ever poetic and dramatic, but never sentimental or sensational. The third and closing part of the program contained the following Liszt numbers: "Sposalizio della beata Vergine," "Canzonetta del Salvatore Rosa" and rhapsodie No. 11, which were received with riotous enthusiasm. In his playing of Liszt, Mr. Welsh combines with superior technical ability and fine intellectual endowment, a great love and respect for the grand old master of Weimar. The spirit and understanding which Welsh infuses into the compositions of Liszt are human and bound to find a receptive mood in an audience. Welsh will appear in lecture-recital under the auspices of the University Extension Society on January 6, 1919.

The Orpheus Club Concert

The first concert of the Orpheus Club's forty-seventh season was given in the Academy of Music on Saturday evening last, December 7, with Arthur B. Woodruff conducting. The club was assisted by May Ebrey Hotz, soprano, and Ellis Clark Hammann, pianist. In forming his program, Director Woodruff selected the numbers offered with discretion as applied to artistry, balance and the sustaining of unbroken interest. Beginning with the national anthems of America, England and France, works from Seiler, Cadman, Townner, Lester, Bizet, Chaminade, Herbert and Beach were chosen and offered with delightful freshness of tone precision of attack and good interpretative style.

May Ebrey Hotz, the well known soprano, sang two delightful groups, displaying her splendid art ability to the entire satisfaction of the large audience in attendance. Mrs. Hotz has a voice of rare charm and interpretative possibilities. Moreover, she is a musician possessing that enviable asset, assurance born of knowledge. The vocalist assisted the club in two numbers and her excellent voice shone forth in brilliant contrast against the background of the male chorus. Numerous recalls were necessary and the singer graciously responded with a few excellent encores.

Ellis Clark Hammann was the assisting pianist. It hardly seems just or appropos to refer to Mr. Hammann as an accompanist, for he is immensely more than that; he is a creator of attuned atmosphere, a coworker with the soloist and frequently a lifesaver in tonal seas of soloist excitement.

Chamber Music Association Hears Schmidt Quartet

The second meeting of the Chamber Music Association in the ballroom of the Bellevue on Sunday, December 1, witnessed an appearance of the Schmidt String Quartet, composed of Emil F. Schmidt, first violin; Louis Angeloty, second violin; Emil Hahl, viola; William Schmidt,

violinello—with Letitia Radcliffe Miller, pianist, as the assisting artist. The quartet is a splendid organization, the exquisite tonal quality, absolute nuance control and beauty of ensemble, all making a thoroughly interesting and delightful composite that assures a wealth of enjoyment at each appearance.

There were two numbers on the program, the first being a quartet in E minor, "From My Life," by Smetana, and Jongen's piano quartet in E flat major, op. 23. Both divisions of the concert were splendidly performed, the smooth running tones, dramatic and poetic enunciations as well as exactitude of attacks, likewise of releases, all being of a nature that left little if indeed anything to be desired in the way of either interpretation or routine playing.

The work of Mrs. Miller in the last number was excellently accomplished. Her tone is pleasing, and her style artistic, in furtherance of which one was impressed with the fact that she played with the quartet and not for them. To Mrs. Harold E. Yarnall, under whose direction these concerts are given, much credit is due for the splendid attractions selected.

G. M. W.

Double Bill at Philadelphia Opera House

On Tuesday evening, December 10, the Metropolitan Opera Company presented "Cavalleria Rusticana" and "Pagliacci" in the Philadelphia Opera House before an audience that left no seat vacant and necessitated fully ten rows of standees in back of the brass rail of the parquet. The casts in both operas were particularly brilliant. "Rusticana" introduced Rosa Ponselle to Philadelphia in the part of Santuzza. It is safe to say that on the operatic stage Miss Ponselle has few if any peers in either the acting or vocal roles of Mascagni's well known work. Sophie Braslau in the part of Lola was splendidly equipped for the part assigned. Paul Alt-house, as Turiddu, was all satisfying. Mario Laurenti was the Alfio, while Marie Mattfeld appeared as Lucia. Papi conducted. The chorus was exceptionally good, the attacks being firm and the releases correspondingly assured.

In "Pagliacci," that remarkable actress and singer, Florence Easton, was cast in the role of Nedda, and her work was especially pleasing to the large audience. Canio was Caruso. Luigi Montesanto made his initial bow to Philadelphia as Tonio, and his success was immediate and emphatic. In this artist the Metropolitan has undoubtedly secured a star of the first magnitude. Pietro Audisio was the Beppe, while to Mario Laurenti the role of Silvio proved a congenial part. Papi again conducted.

Noted Judges for Hearst Song Contest

The \$5,000 patriotic song contest instituted by the Hearst newspapers will have as judges John McCormack, Lieut. John P. Sousa, Josef Stransky, Sergeant Irving Berlin, John L. Golden. The contest will close December 31. The conditions say that: "All songs must be complete in words and music. Marches, anthems, rollicking songs, hymns or ballads will be considered—so long as they express the patriotism of the times. There is no entrance fee and no blank of admission is required."

Another Elshuco Trio Recital

The Elshuco Trio will give another concert in Aeolian Hall, New York, on the evening of January 3. The new trio was heard for the first time in New York on the evening of Thursday, October 31, and the appearance proved to be a most successful one.

Alcock Soloist at Bagby Musicale

Merle Alcock, contralto, whose appearance in Providence created such a profound impression there, was engaged as one of the soloists for the Bagby Morning Musicale at the Waldorf-Astoria on December 16.



An Interesting Musical Party at Richard Hageman's Picturesque Studios

Invitations to the musico-social evenings given from time to time by Richard Hageman at his spacious and handsome New York studio-residence are always at a premium, and those who obtain them consider themselves especially fortunate, for the maestro always provides interesting and unusual entertainment, and a Hageman party never fails to present elements of novelty aside from the opportunity afforded the guests of mingling with the musical and artistic elite of New York. The most recent of Mr. Hageman's evenings was held Tuesday, December 10, and his rooms were crowded with representative visitors. The musical program was short, but of unusually fine quality, songs being rendered by Myrtle Donnelly and Hartridge Whipp, both of whom delighted the listeners with their fluent vocal art and the extreme finish of their interpretations. Mr. Hageman rendered delightful artistic support at the piano, as he always does. Between the musical numbers, Robert Frothingham delivered an interesting talk on the subject of "Wild Sheep Hunting in the Wilderness of Canada," and he illustrated his remarks with fascinating moving pictures and colored slides of picturesque scenes and episodes which he experienced during his adventurous expedition in Canada last fall.

During the latter part of the evening the guests were entertained at one of the famous Hageman suppers, served in the dining room, which was beautifully decorated with a setting appropriate for the holiday season. Among those present at the soiree were Adamo Didur, Eva Didur, Mischa Elman, Mina Elman, Greta Masson, Mr. and Mrs. Jacques Coint, Andres de Segura, Richard Ordynski, Walter Damrosch, Mr. and Mrs. Leonard Lieblich, Admiral Bleeker Mr. Buzzi-Pecchia, Martha Atwood, Florence Seligman, F. Seligman, Dorothy Francis, A. Walter Kramer, Professor Rybner, Sam Franko, Mme Romanoff, Herbert Witherspoon, Robert Frothingham, Miss Marony, Edna de Lima, Morgan Kingston, Ruth Miller, Mr. and Mrs. Hartridge Whipp, Cecil Arden, Hart O. Berg, Mr. Sidez, Blanche Consolvo, Jean McCormick, Ellen Crosby, Granville Vernon, W. Fitzhugh Haensel, Ashbel R. Welch, Antonia Sawyer, Giulio Setti, and many of Mr. Hageman's pupils.

SOLDIERS WANT MUSICAL INSTRUMENTS

American sailors and soldiers continue to send in requests for musical instruments and the New York Lower Wall Street Business Men's Association asks people "to look through their closets and unearthen for the men any unused mandolins, harmonicas, violins, jews harps or phonograph records they may have stored away."

"The demand for musical instruments is greater now than it has been before," according to Abram Wakeman, secretary of the organization, "in anticipation of the many weary hours the sailors have to pass before they will be able to return home. Any instrument that is in need of repairs should be sent along with the others and the association will attend to the matter of getting it fixed."

Instruments may be left at receiving stations throughout the city, designated by posters in a shop's window, or they may be forwarded direct to the Lower Wall Street Business Men's Association, 124 Front street, near Wall street.

Elizabeth Gutman on Singing for Soldiers

Elizabeth Gutman, the popular soprano of Baltimore, has spent ten months under the War Camp Community Service in the South, and has many interesting things to say regarding her experiences in singing for our boys in the various camps. As Miss Gutman's ideas on this subject are of general interest, some of them are reprinted herewith:

Motoring in an army truck for twenty miles in the driving rain, wading through rushing streams, being tied ten feet in the air through an unfinished stage door, traveling all day in a government boat with nothing but sacks to sit on, these are only some of the experiences a singer has in order that she may eventually stand on a rough board platform and see confronting her rows and rows of khaki clad figures. Those of us who have been engaged in the work of camp entertaining since its inception realize keenly that "singing for soldiers" is not a haphazard, hit or miss matter, but that certain definite rules can be laid down in regard to this phase of musical work, just as tradition has established axioms we must use in doing our work in the concert or operatic field.

After ten months under War Camp Community Service in the South, and a trip this summer for the Y. M. C. A. in New England, not to mention numberless visits to hospitals, I feel that the conclusions I have drawn from this thorough training will be of interest, not only to musicians but also to a more general public. I confess that when I first started singing in the camps I was not enthusiastic about the work, as it was entirely different from my experience on the concert stage. However, I have come to like "singing for soldiers" more and more—it gives one a deep insight into human nature and crowd psychology. Right here I am going to make a statement which will doubtless call down many anathemas: Singing in the camps is not an artistic experience. The subtle values of the concert platform must be temporarily discarded, and one must adopt the bold outline and vivid coloring of the poster artist. The things one has learned on the concert stage have to be completely reversed; for instance, in recital one's programs are made beforehand, and then one adheres to them. In singing in camps, one has often to rapidly change one's entire list, depending on the mood and temper of the audience. In concert work, the audience comes because it wants to hear you and the music you are to interpret; therefore, the artist's main idea is to forget the audience and project the program as vividly as possible. In singing for soldiers, it is the other way around; the men come from some ulterior motive; they may have no other place to go, they may want to write letters or play checkers, or perhaps the regiment has been detailed to attend the entertainment en masse. They do not come primarily to hear the music or singer, and so the artist's task is to keep her hand on the pulse of her audience, giving the men at first the things they like and are ready for; then, when they are "with her," she can sing anything she pleases. This latter fact leads me inevitably to believe that the soldiers are unconsciously getting a musical education, for, as the good trickles in with the mediocre, eventually a real musical appreciation will be developed in many of them.

One has many interesting experiences. My latest venture was without doubt the most fascinating, for on this trip I was directly under the Y. M. C. A., and part of the time was spent in the Y. M. C. A. huts in the forts, subject to army regulations, rising with the bugles, eating at the officers' mess, not to mention sleeping on army cots! Naturally, all this is of deep interest, for one gets directly in touch with the life of the army, which is constantly in our thoughts and hearts just now.

I am afraid, in a way, that singing in camps will spoil many of us for the more decorous joys of the concert stage. We shall miss the elemental human crowd, full of youthful enthusiasm, which greets our appearance with wild hurrahs, which never wants to go, and signifies its approval with loud whistles and noisy stampings. The cheerfulness of our boys, their respect and real appreciation of the work of those who come to the various posts and camps to entertain them, constitute an inspiration to any singer; they bring her close to the heart of the country, make her realize the sterling qualities of these American men and cause her to be thankful that she has, even in a small measure, helped to supply some of that spirit which has won the war, and which will be vitally necessary in the reconstruction days before us.

More Praise for Hoffmann Pupils

Lisbet Hoffmann, the concert pianist and teacher, in charge of music at the Misses Walker School, Simsbury, Conn., recently had the satisfaction of hearing some of her pupils play works by Godard, Raff, MacDowell, Beethoven and Liszt. This was a school affair, and won applause for all concerned. Ida Seesberg was featured as "A pupil of Lisbet Hoffmann" on the Music Students' League program of December 14, when she played a Liszt work with success. She has much talent. December 7, Miss Hoffmann played solos, and with the Hoffmann-Meyer-Gordon Trio (the Woodstock Trio) appeared at the Arion Society, New York. Arensky and Ambros trios were played, and Miss Hoffmann's solos included waltzes by Brahms, "Nuages" by Kriens, and a concert study by Liszt. Thanksgiving Day she gave a recital at the Walker School, and on December 15 the trio appeared in a chamber music concert at Simsbury.

Holger Volf, Photoplay Organist

Holger Volf, organist of the Broadway Theatre, H. J. Coles, manager, Yonkers, is a player of most unusual gifts. Manager Coles prints on his program "Special Attraction—Always Good Music" and this is well justified because Mr. Volf, who is Danish by birth, plays exceedingly well. The present writer has witnessed his extempore playing during such feature pictures as "The Forbidden City" and "The Soul of Buddha," in which Mr. Volf never missed a point, playing always appropriate and refined music.

REFLECTIONS FOR SERIOUS PIANO STUDENTS

By Sidney Silber, Head of the Piano Department,
University School of Music

One of the most practical and effective means of encouraging American musical composition is the use by instructors of American compositions and their interpretation in public by artists. Very little, comparatively, is to be gained if this use is prompted by chauvinistic or politico-sentimental considerations. American compositions, like the compositions of men of other nations, should be studied and interpreted from conviction and sincerity of feeling because of their inherent merit and not because they are American.

* * *

There are two American music loving publics. One is confined to the large and populous Eastern centers and is composed, in largest part, of professionals who place their stamp of approval (or withhold the same) on whatever it hears: the other is the great American nation which simply loves music in a general way but always knows when its soul is stirred. A success with the former public is not necessarily a success with the latter.

* * *

Tolstoy well says that there are three things of paramount importance: sincerity, sincerity and sincerity. Apply this to your attitude toward art, life and your fellow beings and you will attain the highest fruition of your inherent powers.

* * *

I once knew a young lady who practised the piano (she did not study the instrument) from 8 a. m. to 5 p. m. daily. At 8 o'clock she placed her foot on the damper pedal and kept it there until 5 o'clock. She has not distinguished herself, either as a teacher or as an artist. I wonder why not?

* * *

The student who "has studied a piece to death" never did infuse life into it. This is a typical case of the student



SIDNEY SILBER.

who uses his fingers, rather than his mind, to play the piano. Remedy: Learn to study properly.

* * *

Only a small fraction of an artist's fire ever gets across the footlights. Hence the everlasting necessity for abundant enthusiasm (inner glow). Your listeners must be made, somehow, to feel that you participate in and enjoy playing the piano (making the piano sound).

* * *

The true educative element in all art pursuit and cultivation is found in the appeal to idealism. Nothing else is really of lasting value.

* * *

The crucial problem of lofty and profound art production via the piano is tone control as an expression of mental, emotional and spiritual states.

* * *

Music is the freest of the fine arts because it is born of the moment. Therefore, piano playing which aims at literal reproduction only, will always be conventional, even though the pianist have well schooled fingers and a high degree of intellectuality.

* * *

Clever pyrotechnics may blend and overawe an audience, but it takes a great master to move his listeners with a simple melody.

* * *

A magnetic, dynamic personality in a pianist will get across the footlights, thrill and delight an audience in spite of technical deficiencies and even inaccuracies, whereas solid intellectual equipment alone will leave his listeners cold.

* * *

Did it ever occur to you that an unaffected smile on appearing on the platform is the most contagious thing about an artist? It has a distinct psychic effect upon the spectators. This moment, in itself, may reveal greatness, self control and mastery—or the lack of these essentials needed to make the public believe in you and yield to the spell of your music.

* * *

Music in America is more interesting than music in Europe for the reason that youth is always more interesting than old age—it has more promise and abundant vitality.

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PACIFIC SLOPE

(Continued from page 17.)

for influenza was being discussed and it seemed probable that every day it would go into effect. However, on Monday, December 2, the great event took place, with every seat taken and hundreds of disappointed people hoping that at the last minute some one would turn back a ticket.

The program contained a delightful balancing of musical periods from the pure classic of Beethoven to Debussy's tone colored movements, Saint-Saëns' striking motifs and Berlioz's whirlwind of melody. It was marked by scholarly rendition.

In keeping with the largely patriotic nature of this memorable international tour, the opening and closing numbers were "The Star Spangled Banner" and "The Marseillaise." Bizet's "Patrie Overture," beginning the first part of the program, was also of semi-military coloring, making it a peculiarly appropriate expression of the French feeling. The great symphony in C minor of Beethoven was presented in accordance with the best musical tradition, a thoughtful and smooth production. The next number, the Debussy "Prélude à l'après-midi d'un Faun," brought out admirably the versatility of the organization.

The sensation of the evening, however, was the "Quatrième Concerto" (Saint-Saëns) for piano and orchestra. Alfred Cortot, the piano soloist, gave a delightful performance of this brilliant concert piece. He has a superabundance of temperament, and his whole souled enthusiasm and intense earnestness brought forth an instant response from the audience and held it spellbound until the last note. The storm of applause that broke forth shows how susceptible an audience is to sincere emotional interpretation rather than to mere technical perfection, and it was interesting to note how one man by his magnetic personality was able to warm up an entire audience, and it takes a superman as a rule to enthuse the average assemblage. It represented the difference between the perfect rendition of the reproducing piano and the artistic effort of a master musician pouring forth his soul in music. Besides a remarkable technical ability, Cortot has the gift of drawing from the piano all the tone that lies latent in a Steinway concert grand, and it might not be out of place to say that this instrument showed what a piano is capable of giving forth under the hand of a master. At all times he produced a beautiful tone, never overtaxing the capabilities of his instrument in the loudest passages, while his pianissimos were wonderfully clear and distinct. The orchestra was beamingly at its best in this number and, catching some of the pianist's enthusiasm, responded sympathetically to his every mood, supporting him with a volume of tone of pure, symphonic quality.

André Messager is an ideal leader, quiet, dignified and restrained in movement, yet holding the organization of eighty-three pieces as one instrument, on which he played at will the most delicate and modulated phrases and the tremendous volume of full fortissimo. He leads authoritatively and intellectually rather than emotionally, which was scarcely understood by people who have been used to the tremendous physical efforts of some conductors.

N. F. M.

EDDY BROWN DRAWS FULL HOUSE IN BERKELEY

Oakland Music Lovers Join in Elaborate Demonstrations

The celebrated Paris Symphony Orchestra, comprising eighty-six members, gave a magnificent program at Ye Liberty Playhouse on the evening of December 5, under the auspices of the French Government and patronage of the Oakland Chamber of Commerce. So crowded was the theatre that many persons had to stand throughout the evening. On their arrival in Oakland, the musicians were met by school children and citizens; they then proceeded to the Hotel Oakland, where luncheon was served. Mayor Davies' special committee, the Chamber of Commerce official committee, the committee from the Merchants' Exchange and many society leaders welcomed the body of musicians. During the afternoon sightseeing auto rides were taken.

Before 8 o'clock crowds surged into the theatre, many of them carrying French flags, and as the musicians assembled upon the stage, the back of which was lined with several rows of auditors, the audience rose en masse in greeting and remained standing during the address of welcome by the Hon. A. Melvin, which was followed by a fine rendition of the national anthem and thunderous applause. André Messager, chef d'orchestre, impresses one as having a quiet dignity of manner and movement behind which is a tremendous reserve of intellectual and physical force; he gets wonderful effects with a minimum of action. He is a great conductor and directs a great orchestra.

Alfred Cortot, noted pianist, gave a splendid interpretation, with orchestra, of Chopin's andante spianato et polonaise, for which he received a double encore.

Although they heard a program the night before, many San Franciscans were in the audience. Among them I noticed Alfred Hertz, director of the San Francisco Symphony Orchestra, and Horace Britt, the eminent cellist.

British Day to Be Celebrated

Saturday, December 7, British Day, is to be celebrated at the Municipal Auditorium. The committee is headed by A. S. Lavenson and Judge Jesse Dunn. Arrangements have been made for a band concert in the City Hall plaza, a parade in the afternoon, and literary exercises and music at the auditorium in the evening. One thousand five hundred soldiers are to take part in the parade.

Eddy Brown Draws Full House in Berkeley

Every seat appeared to be occupied at the Harmon Gymnasium on the occasion of the Berkeley Musical Association's first concert of the season, Monday evening, December 2. Eddy Brown and Max Terr gave a splendid program. One went to hear him with the eulogies of the critics in mind, but came away feeling justified in giving him unstinted praise. Eddy Brown is a master technician of the violin, which he plays with marked purity and virility of tone; added to this

are spiritual and musical understanding which place him among the few who have reached the summit. In Max Terr he has an accompanist who is entirely satisfactory.

Elks Hold Memorial Service

Artists who took part in the musical program given at the Elks' memorial service on December 1 were as follows: Rebecca Haight, cello; Leona Neblett, violin; Carrie Jones, piano; Elks-Athenian Quartet, composed of R. A. Brown, C. A. Reiser, F. N. Anderson, R. L. Lungren, and Eugene Blanchard, accompanist; Annabella Jones, contralto; Fred N. Anderson, baritone. There were also several speakers.

University of California Community Chorus

After its interruption by the influenza epidemic, the University of California Community Chorus resumed rehearsals at the Harmon Gymnasium, directed by Prof. Arthur Farwell, December 5, with a Victory Song Mass Meeting, when plans and work were begun for public events to take place during the season.

Well Known Artists to Appear

Many noted artists of the East Bay have consented to appear at a musical evening to be given by the Willard School Mothers' Club, Red Cross Auxiliary, December 13, under the direction of Mrs. M. T. Heavey. Those who will contribute to the program are as follows: Antonio de Grassi, Amy Holman, Charles Keeler, Virginia Marvis, the Clinton Morse Quartet, and the school orchestra, directed by Etta Ellerhorst.

Notes

The Y. W. C. A. Women's Orchestra, under the direction of George T. Matthews, has resumed its weekly rehearsals.

At the great Thanksgiving mass meeting, held in the Civic Auditorium, November 28, Lucy van de Mark sang Hamblen's stirring song, "Women of the Homeland," with great success to about seven thousand persons.

Oakland spent \$25,000 to stamp out the influenza epidemic.

Robert Egbert, for seven years director of music at the First Baptist Church, Pomona, Cal., has taken charge of the music for the Brooklyn Presbyterian Church, Oakland, and the new chorus choir sang for the first time last Sunday under his direction.

In a list of local composers published by the Oakland Tribune twenty years ago are the following names: John W. Metcalf, Oscar Weil, Theodore Vogt, D. P. Hughes, W. J. McCoy, John C. Walling and Alma Crowley.

Alma Berglund Winchester, soprano soloist and voice coach, substituted for Zilpha R. Jenkins, soprano soloist, First Presbyterian Church, at the union Thanksgiving service on November 28. Mrs. Winchester is soloist at the First Congregational Church.

The Hughes Choral Club, D. P. Hughes, director, has recommenced rehearsals.

Giulio Minetti, well known musician of the bay cities, is to make his permanent residence in Sacramento, where he will undertake the duties of conductor of a theatre orchestra. The Minetti Quartet was an organization that achieved well merited distinction for its playing on both sides of the bay.

Albert E. Brear, bass soloist of the First Presbyterian Church, has added B. C. Hilliam's patriotic song and chorus, "Freedom, For All, Forever," to his repertoire and finds it meeting with much favor.

E. A. T.

TICKETS ON SALE FOR REDLANDS CONCERTS

Tickets are on sale for the usual course of Spinnet Club concerts, although the artists are not yet announced. The Spinnet Club is a very old society, the object of which

has been to provide Redlands with music. Some of the programs of the club are given by local artists and some by visiting artists, most of whom are provided by L. E. Behymer. Among the most earnest of the early workers for the Spinnet Club were Mr. and Mrs. Frank B. Gunther, violinist and pianist respectively. Mr. Gunther was related to the well known Gemunder family, violin makers, of New York. He removed to Redlands about thirty years ago on account of his health. He organized the first orchestra and the first string quartet in Redlands, and for many years he and his wife were leaders in Redlands in all musical enterprises. Recently Mr. Gunther's health has been failing, so that he has had to give up his work; but his efforts are well remembered and he will always be appreciated as one of Southern California's pioneer musicians.

A recital was given recently by the pupils of Lucia Smith, a pupil and assistant of Vernon Sencer, of Los Angeles, and, until recently, MUSICAL COURIER correspondent in Redlands. Her pupils show excellent progress in comparison with last season's work.

The Music Teachers' Association had its first meeting on November 26, at the home of Mrs. Edith Smith. Walter Hartley, of Pomona College, spoke on the finer points of piano teaching. He was enthusiastically listened to.

SACRAMENTO THEATRES REOPEN

Influenza Scare Now Averted—Winter Musical Activities Are Resumed

The Sacramento theatres were opened toward the end of November after having been closed for six weeks on account of the influenza epidemic. The most interesting announcement was that of the Godard moving picture theatre, which has secured an orchestra of fourteen pieces under the able direction of Giulio Minetti, of San Francisco. There has been a decided tendency during the last year or two to give the moving picture patrons the highest class of music possible. Many theatres throughout the country have excellent orchestras or soloists, and we are very proud to feel that Sacramento can boast of an orchestra of fourteen pieces under such a capable conductor as Mr. Minetti.

Mr. and Mrs. Edward Pease will leave January 1 for service overseas under the auspices of the Entertainment Bureau of the Y. M. C. A. They have conducted a joint studio in Sacramento for some time, Mrs. Pease having charge of the instrumental instruction and Mr. Pease the vocal. During their absence the studio will be in charge of Mrs. Vernice Brand, of Berkeley, and Mrs. William Friend, of Sacramento.

On Thanksgiving Day, hundreds of citizens gathered in front of the Court House and joined in community singing. The success of the meeting is due to Mrs. Walter Longbotham and to Edward Pease, director, and to Herbert I. Bennett, of the War Camp Community Service, and formerly managing editor of the MUSICAL COURIER. Gertrude Warren and Mrs. William Friend were the soloists of the afternoon, and the Chamber of Commerce Quartet sang several excellent numbers. The Sacramento Boys' Band also added greatly to the program.

The Sacramento Saturday Club has made no definite announcement of its plans for the coming season. The opening concert was to have been given by Anna Fitzu and Andres de Seguro, but the ban on theatres came the day before the concert was scheduled, so the Sacramento music lovers were cheated out of an excellent program.

The McNeil Club, composed of male members, has resumed its rehearsals under the direction of George Nickerson. The war has taken a large number of the singers, but those remaining at home are holding together until some of the members return and make it possible for a definite line of work to be taken up.

J. P. M.

GEORGE BAKLANOFF

SCORES AGAIN

"Baklanoff the best of all Scarpas."

—F. J. Donaghey, Chicago Tribune.

In resonant vocal condition, he again overtopped everything by his superb impersonation of the monster as Sardou created him. —Chicago Herald-Examiner.

One seldom thinks of Baklanoff merely as a vocalist because so many of his roles are character parts. It would be an interesting experiment to cast him in a role where he had nothing to do but put his heels together, strike

an attitude and sing for dear life.—Chicago Journal.

My vocabulary is at Mr. Baklanoff's disposal for words of praise to describe his beautiful singing. Here is a role wherein the Russian baritone can send out his glowing, young, vibrant voice in unstinted richness. His scenes with Tosca were masterful pieces of stage realism, sent over the footlights with unerring effect.—Chicago American.

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New York

Barstow Soothes Wounded Boys with Her Violin

Vera Barstow, who has been "over there" for the past two months, is apparently having a thrilling time. Experiencing many hardships, being ditched on a night trip and having a "Jerry" come overhead and drop machine gun bullets to add to the discomfort; passing over roads that were being shelled so badly that traveling was burdensome and dangerous; witnessing the killing of men before her very eyes—these, and many other conditions, are serving to make Miss Barstow's overseas experience one long to be remembered. As for her musical activities, she reports that, to quote her own words,

I played in a field hospital just behind the line for the boys who were brought in to have their wounds dressed before being taken to a base hospital. Many of them were dying, and most of them were seriously wounded, but they were all brave and smiling. The doctors said that quiet violin music, more than anything else, soothed as well as distracted their minds from the pain. Some German prisoners were brought in wounded; some of them were only sixteen years old and all of them were very thinly clad. They were cheerful and seemed quite pleased to be taken by the Americans.

Did I tell you that for a couple of weeks we played in the open air, and sometimes we were able to reach six thousand men in one day by playing three successive performances? We go through mud sometimes almost to our knees. I have never seen so much mud in my life. We all look like tramps most of the time, but my health is perfect. I feel better than I have for two years. The life seems to agree with me, in spite of the fact that I undergo real hardships.

A Second MacDowell?

A short time ago a young American pianist, a native of Richmond, Va., came to New York. He had studied for many years in Berlin with Alberto Jonás, the celebrated Spanish piano virtuoso and pedagogue, and during the last four years prior to the outbreak of the war taught as his assistant. He appeared as soloist with some of the leading symphony orchestras in Germany and won success.

This young man has written a symphony, which was performed by the Breslau Orchestra and made a real hit both with the public and the critics. Arthur Nikisch announced his intention of performing the work at the Berlin Philharmonic concerts.

This young American composer has had about two hundred compositions (for piano solo, songs, violin solo, and trio) published by practically all the music publishers in the United States. He has written a second symphony for orchestra which, in the estimation of several celebrated musicians who have examined it, is destined to bring the composer's name at one bound into the foremost rank of modern musical creators. His name is L. Leslie Loth, and it is a name that will have to be reckoned with among America's representative composers.

Elsa Fischer String Quartet Admired

The National Patriotic Song Committee gave a concert on Sunday evening, November 24, at St. Mary's Church, Bronx, which was attended by an unusually large and appreciative audience.

The Elsa Fischer String Quartet (Elsa Fischer, first violin; Helen Reynolds, second violin; Lucie Neidhardt, viol., and Carolyn Neidhardt, cello) played with much charm Tschaikowsky's "Andante Cantabile," op. 11, winning the sincere plaudits of the enchanted listeners. Elsa Fischer rendered as violin solo "Melodie," by Gluck-Kreisler, with string accompaniment. Bach-Gounod's "Meditation" ("Ave Maria"), sung by Julia Henry with string quartet and organ accompaniment, was heartily applauded.

On Monday, November 25, the Elsa Fischer String Quartet gave a concert for the Army and Navy Officers' Club at Hotel Imperial, New York, playing a program which comprised Bruno Oscar Klein's "Secret d'Amour"; "Moment Musical," Schubert; Tschaikowsky's "Scherzo" and "Andante Cantabile"; "Song Without Words," Mendelssohn; and "Serenade," by Victor Herbert.

Julia Meade Starkey Engaged

Julia Meade Starkey, the splendid contralto and assistant teacher for preparatory classes at the Soder-Hueck studios, has just taken a position as contralto soloist at Rutgers Presbyterian Church, Broadway and Seventy-third street, New York. Miss Starkey, who has years of experience and reputation as concert and recital singer, also was active as teacher of voice at the Louisville Conservatory of Music, in her home town, Louisville, Ky., and held for years the position of contralto soloist at Calvary Episcopal Church there. She used to come to New York for coaching repertoire, passing the summer terms at the Soder-Hueck vocal studios. She has decided to settle in the metropolis this season in order to gain a wider field for the ripening of her vocal art and to do continuous coaching work under Mme. Soder-Hueck's helpful and inspiring guidance. Miss Starkey will be heard from frequently in concert and recital. She has a voice of great beauty and smoothness combined with a charming and distinguished personality. A musician to the finger tips, she also possesses the rare gift and qualifications for teaching voice.

The Bohemians Give \$500 to French Musicians

At the regular meeting of The Bohemians, New York's musical club, held December 2, the announcement was made that the board of governors had donated \$500 from the club's treasury to the fund for needy musicians in France. Vociferous applause indicated the unanimous approval of the members. After the business of the evening had been run off, the club enjoyed the musical program, donated generously by the Letz Quartet, which played Brahms' B flat and Mozart's G major works. The performance was a particularly musical one and technically finished as well, and the highly skilled ensemble four received an ovation from their very discriminative hearers, among whom were Efreim Zimbalist, Franz Kneisel, Rubin Goldmark, Oscar Saenger, Herbert Witherspoon, Leonard Lieblich, Victor Wittgenstein, Albert von Doenhoff, Alberto Jonás, Leslie Loth, Gustave Becker, Hugo Grunwald, Sigmund Herzog, Gustave Sanger, Ludwig Marum, and others.

Resnikoff to Sing Siberian Exile Songs

Vladimir Resnikoff, the young Russian baritone, will give, as his first offering this season, three intimate song recitals at the New York Greenwich House on



© John Weiss, N. Y.

"MOTHER" SCHUMANN-HEINK.

The above photograph is an interesting pose of the great diva who has endeared herself to thousands of our American boys. Mme. Schumann-Heink inspires everyone with whom she comes in contact. Even Mme. Tafel, the New York modiste, was touched—one might say "charged"—by her wholesomeness and beautiful, unselfish nature to the extent that creating frocks for this singer has become a real joy to her. That joy has, however, been created into something worth while, for Mme. Schumann-Heink has more than expressed her complete satisfaction with the artistic endeavors of this well known modiste. In the picture Mme. Schumann-Heink is seen wearing a stunning net and jet Tafel model.

Barrow street, just off Sheridan square. These recitals will take place December 15, 22 and 29, at 8.30 p. m. Mr. Resnikoff's programs should prove of special interest to music lovers. Besides English and Italian songs, the first program was to contain a group by Rachmaninoff, sung in the original tongue; a "first time" group of songs by Schminke, with Tagore texts, and a vital group of traditional Siberian exile songs never before sung in this country. Resnikoff's singing of these songs created a sensation in London.

Thelma Given Bookings

Returning with brilliant success from engagements in the West, Thelma Given, the latest Auer pupil violin sensation, appeared on December 10 in Waterbury, Conn., and played on December 13 at Scranton, Pa., and on Sunday night, December 15, at the Metropolitan Opera House, where she gave the Paganini concerto with the Metropolitan Opera House Orchestra, Richard Hageman, conductor.

"She takes high place among the comparatively few women violinists who deserve to rank with the leaders of the opposite sex," said the Columbus (Ohio) Evening Dispatch of November 23, 1918. "Strong poetic feeling and absolute sincerity are her outstanding characteristics, revealed through a wide and thorough technical skill," was the opinion of the Columbus State Journal.

Walter Greene on Tour

Walter Greene, the young American baritone of the Society of American Singers, who recently made a sensational success in his debut recital at Aeolian Hall, is starting on a long concert tour. Before leaving he appeared Wednesday, December 18, at the Globe concert at De Witt Clinton High School, where he rendered a group of English songs—"Roses of Picardy," "Mate o' Mine," "Heatherland" and "The Land of the Long Ago."

Mme. Whistler's Pupils in Demand

Grace Whistler, the well known New York authority on singing, is having much success with her artist-pupils, who are in great demand in the concert and oratorio field.

On November 22, Misses Hurd and Staab gave an interesting program at Camp Upton, where they were tendered a rousing welcome.

Florence E. Hartwell was enthusiastically received at the Provost Guard on November 24, while Edna Hurd, a splendid coloratura soprano, has been particularly successful in her concert work. On Wednesday, November 20, she appeared at the United States Guard in New York.

December 6, Amy Staab gave a delightful concert at the aviation field, No. 1, of Mineola, L. I., and received an ovation. She sang the aria from "Gloconda" and several popular ballads. Another pupil, Louise King appeared in a concert for the Fraternal Association of Musicians at Steinway Hall, on November 26.

Messenger and Cortot Honored by Musicians

The Musicians' Club of New York will give a farewell concert, reception, and supper to Andre Messenger and Alfred Cortot at the Ritz-Carlton Hotel, Sunday evening, December 29. The entire net proceeds will be donated to the American Friends of Musicians in France for their fund for destitute French musicians.

Marvin Maazel at Sweetbriar College

Marvin Maazel, the talented young American pianist, recently repeated the program he gave at his New York recital debut last October before the young ladies of Sweetbriar College, Virginia. Other engagements booked for this artist include Brooklyn, January 19; second New York recital at Aeolian Hall, January 24, and first Boston recital at Jordan Hall, February 8.

OPINIONS OF THE PRESS

Dilling Scores in Detroit Return Engagement

Mildred Dilling, the young American harpist, filled a most successful return engagement in Detroit on November 19. Before an audience of 5,000 people, who gathered in the Arcadia Auditorium, Anna Case, soprano, and Miss Dilling were heard in a most interesting joint recital, under the management of the Central Concert Company.

Judging from the fact that last year, in a joint recital with Claudia Muzio, the harpist won some remarkable press opinions for her artistic work, it is not at all surprising that this year's appearance was doubly as successful.

Miss Dilling played such compositions as "Bourrée" (Bach), "In Babylon" (arranged by Josef Hofmann), "Le Bon petit Roi d'Yvetot" (arranged by Grandjany), "Patrouille" (Hasselmans), "Pastorale" (Sibelius), "The Garden in the Rain" (de la Presle), and "La Fontaine" (Zabel), showing admirable taste in selection. Moreover, her work strengthened the impression gained last year, that the harp is a delightful instrument to be used on the same program with a singer.



Photo by Alfred Oyer Hohen.

MILDRED DILLING,
Harpist.

After seeing the great appreciation on the part of the huge audience of Miss Dilling's superior work, Mr. Burnett, vice-president of the Central Concert Company, declared that the harp should be used more in joint recitals. Of late years the harp has gained more recognition as a solo instrument than ever before, and a recent Chicago paper went so far as to claim that Miss Dilling's art had done much to bring about this recognition.

The Detroit Free Press of November 20 had the following to say about Miss Dilling:

Miss Dilling, a charming and skillful harpist, did some beautiful work. Like Miss Case, she chose selections not on the ordinary seasonal programs, and in some of them, particularly in de la Presle's "The Garden in the Rain," the "Danse Orientale" and Zabel's "La Fontaine," she displayed decidedly superior virtuosity. The approval of her audience was emphatic.

The Detroit News said:

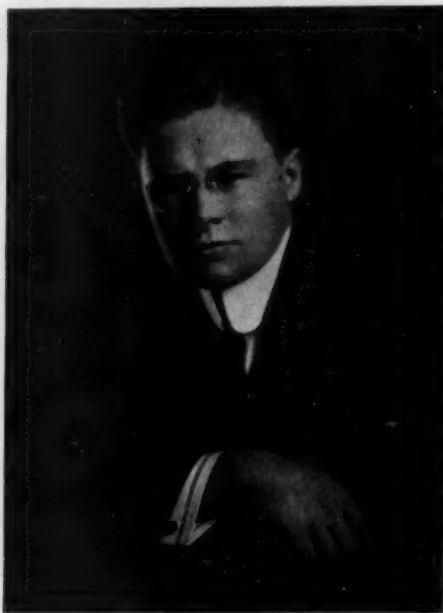
Good harpists are rare, and Mildred Dilling is a good harpist. Zabel's "La Fontaine," an exacting number, was tone clear, while retaining that body quality which is the essence of the cello no less than of the harp. The Sibelius pastorale was a delicate piece of artistry, and encores helped to emphasize the gratitude of the audience.

The Detroit Times added:

Miss Dilling is a skillful harpist and altogether a charming young woman. She plays with the authority of a thorough artist and seldom have Detroiters heard a more finished performance than she gave. Her numbers included several selections not often heard, in addition to compositions which have come to be recognized as standard. The audience quickly recognized the excellence of her work and she was warmly applauded.

Havens "an Artist of the First Rank"

It was a large audience which greeted Raymond Havens, one of Boston's popular pianists, at his Portland, Ore., appearance on November 14 in the City Hall. Among the compositions played by him were Chopin's ballade in G minor, the nocturne in D flat and the "Revolutionary" etude, as well as the Rubinstein concerto, with Will C. Macfarlane playing the orchestral accompaniment on the

RAYMOND HAVENS,
Pianist.

organ. Following are excerpts from some of the press notices the artist received:

Mr. Havens is a most delightful pianist. . . . He makes his interpretations speak originally while not departing from well known traditions.—Portland Press.

Once again his beauty of tone and his marvelous facility and astounding technic made an impression on the audience.—Portland Express.

As was the case last season, the audience was loath to allow Mr. Havens to close his program and remained after the last selections, insisting upon more.

Following an appearance in Rockville, Conn., the Rockville Leader of November 22 said:

The recital by Mr. Havens was magnificently rendered. Nothing finer has been heard in this city. Such phrasing and melody singing and general interpretation easily distinguished Mr. Havens as an artist of the first rank. Every number brought out some remarkable beauty of playing.

Boston, too—Mr. Havens' home town—has nothing but praise for the pianist, as is evidenced by the following encomiums:

He gave a skilful and authoritative interpretation of an interesting program.—Boston Globe.

His playing is always a pleasure to the ear. His interpretations are straightforward, sincere and characterized by musicianly comprehension of works by many different composers.—Boston Post.

Werrenrath's Ever Increasing Popularity

Under the auspices of the Superior Musicale, Reinald Werrenrath appeared in recital at the Broadway Theatre on Friday, November 22, in Superior, Wis., and sang to a house sold out from pit to gallery. So great was his success that the Superior Telegram of November 23 headlined his press notice "Golden Voiced Baritone is Greeted," and commented as follows:

Reinald Werrenrath, America's own baritone, has come and gone, but not so his memory; he came, he sang, he conquered, and the echoes of his wonderful voice will remain for many a day. . . . Mr. Werrenrath is unusual, an artist to his finger tips. He has an unassuming and exceptionally pleasing stage presence, which appeals directly to every individual and gives the impression that he is singing for and not at one.

Méro "Reminiscent of Carreño's Virility"

Yolanda Méro, the pianist, who is now touring throughout the West, gave a recital in Kansas City recently which earned for her much praise, and deservedly so. This brilliant and subtle artist had been heard there on a previous occasion; therefore this western city awaited her reappearance with feelings of decided expectancy and pleasure, and that she fully maintained the reputation established at the time of her first appearance is evidenced by the two characteristic newspaper comments given below:

Physically a woman reminiscent of Carreño's virility, Méro delights in the dainty and the deft Chopinistic delicacy rather than the more dynamic composers, and the program gave an abundance of this sort of pleasure. By way of versatility she interspersed the berceuses with the more dominant, such as the sixth Liszt rhapsody, most of them ending with the queer little bits of pyrotechnic brilliancy of which she is apparently inordinately fond. Among her particularly effective numbers were the rhapsody, the Chopin prelude in B minor, the Vogrich staccato caprice and an especially charming berceuse of Liszt, besides several delightful encores too numerous to keep track of. Her half of the afternoon was in every respect an effective display of rare gifts as a pianist and the insistent demands for encores were convincing testimony to the favor which she won literally at the hands of her hearers. Kansas City Journal, November 27, 1918.



Photo by Mishkin Studio, N. Y.

YOLANDA MERO,
Pianist.

Striking and yet subtle contrasts are a natural result of Mme. Méro's temperament—that "Zal." The Chopin prelude in B minor was deliberate, not to say slow. The scherzo left the audience wanting more, and a witching encore—the "Marche Miniature," by Jacoby—followed. Her own arrangement of a tango would have pleased Liszt, the most illustrious musician of her country, but her most brilliant work was done in the staccato caprice of Vogrich and the sixth rhapsody of Liszt. Technical mastery lies behind, very far behind, the interpretations of this artist, who has extraordinary charm and an adorable lack of self-consciousness.—Kansas City Times, November 27, 1918.

Ethelynde Smith Well Received in Virginia

Ethelynde Smith, a soprano who invariably offers varied programs at her recitals and who has an interesting way of presenting her songs, has received many letters from local managers seeking appearances in their towns. She gave an excellent recital in Virginia recently, and shortly thereafter was in receipt of the following letter:

The program which you rendered was rather a pretentious one, and so well executed that it brought forth favorable comment from a large number of musical critics who heard you. It was a real pleasure to have you with us, and I hope at some future time we may be able to have a return visit.

New York to Hear Samaroff Four Times

Olga Samaroff, the pianist, who now is on tour, will make four New York appearances this season, once with the Friends of Music at the Ritz-Carlton, once with the Philadelphia Orchestra at Carnegie Hall, and twice in recital at Aeolian Hall. Her first New York recital will take place January 23, and the second February 27.

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OPINIONS OF THE PRESS

Tollefsen Trio Success

The Tollefsen Trio's Aeolian Hall concert on November 19 brought the artists universal commendation. There was enthusiastic applause from a full house, and all the critics praised the performance. Notices follow:

The program was entirely Scandinavian. A well played trio by Lange-Muller in F minor, followed by two movements of a sonata for violin and piano by Sjögren, which was played with much fire and freedom by the Tollefsens. Mme. Tollefsen then interpreted Grieg's G minor ballade with its ingenious variations. She is an excellent pianist, with well trained fingers and musical temperament. In rapid passage work her speed and accuracy are commendable. It was with a pearly touch that she deftly rippled off



THE TOLLEFSEN TRIO.

a charming trifle as an encore, presumably a study by Ole Olsen. The pleasant musical evening closed with Gade's trio, "Novelletten."—James Gibbons Hunker in the New York Times, November 20, 1918.

The trio has developed into a well rounded organization which plays with admirable precision and feeling for ensemble.—Grenville Vernon in the New York Tribune, November 20, 1918.

The program contained interesting variety. The trio played with earnestness, good spirit and desirable musical feeling.—William J. Henderson in the New York Sun, November 20, 1918.

Last night that esteemed organization the Tollefsen Trio gave an all Scandinavian program at Aeolian Hall which was heard by a large audience with enjoyment. The trio as such played a work by Lange-Muller which is simply and straightforwardly melodious. Of better musical value was Sjögren's sonata for piano and violin, two movements from which were played by Mme. Schnabel-Tollefsen and Carl H. Tollefsen with excellent effect. Mme. Tollefsen also played as a solo Grieg's ballad, op. 24, and proved herself in this romantic and beautiful number a pianist of taste and accomplishment. Michel Penha, cellist, played three solos by Sinding, Halvorsen and Borresen, respectively. His tone and technique left little to be desired.—Reginald de Koven in the New York Herald, November 20, 1918.

The admirable musicianship of the Tollefsen Trio was never more in evidence.—Sylvester Rawling in the Evening World, November 20, 1918.

With five piano recitals this week alone (one up and four to play), it was a relief to listen to the Tollefsen Trio last night. They gave a program of Scandinavian music which left you with the feeling that the Scandinavians are a sober race with only occasional light moments. Mme. Tollefsen played Grieg's ballade in G minor so brilliantly that even the man beside us who had read the advertisements in his program all the evening was startled into applause. Michel Penha played three cello solos by Sinding, Halvorsen and Borresen with a gorgeous tone.—Katherine Lane in the Evening Mail, November 20, 1918.

The three players have developed an excellent ensemble and their playing ever denotes the greatly desired qualities of sincerity and sound musicianship, while the tonal variety of last evening marked a distinct step forward over previous concerts. Mme. Tollefsen's reading of the Grieg ballade in G minor was noteworthy for its nice command of tone and sensitive interpretation. The organization is doing an excellent work and well merits public support.—William B. Murray in the Brooklyn Daily Eagle, November 20, 1918.

Fanning and Turpin in Columbus

Cecil Fanning, baritone, and H. B. Turpin, his accompanist, interrupted the splendid work they are doing for the W. C. C. S. long enough to give a recital recently in Columbus, Ohio, Mr. Fanning's native city. That they were appreciated anew is evident from this notice in the Columbus Evening Dispatch of November 20:

There is one time in the year when we settle back into our seat at the concert, satisfied of the unpretentious yet genuine artistry that is to be revealed. That is when a concert is given here by the internationally celebrated Columbus baritone, Cecil Fanning, and his artistic co-laborer, Harry B. Turpin. Last night at Memorial Hall offered no exception to the rule, when those who had sufficiently recovered from the wining and dining of the day gave attention to an almost entirely new program by these familiar recitalists.

One of the marks of greatest merit in Mr. Fanning is the extensiveness of his repertory, and his offering last night proved that he has not been idle the past year, in spite of his devotion to community war service, which is to demand his entire time for some little period. At least a dozen of the songs and encores in this program had not been heard at any of his annual recitals in Columbus and their interpretation betokened the constancy of his evolution.

One of the most impressive of the singer's songs was the dramatic song, largely intensive recitative, "The Red Cross Speaks," by Horatio Parker, which was appropriately labeled the prelude to the program, which then followed in a half dozen groups. This dignified yet emotional song depicts the mission of the flaming Red Cross over the battlefields and desolated homes of a war weary world. This was followed, without intermission, by two Italian songs, one by Gasparini and another an aria from "Julius Caesar," both of them sung in clean, incisive diction. Quick applause and appreciation from the audience followed the two French songs, one of the classic "L'Amour a passe" of Bemberg and the other the last song of Debussy, the very modern and very pathetic recital of the griefs of the homeless children of France and their appeal to Noel, not for Christmas toys, but for their daily bread.

But perhaps the most distinctive and unusual work on the program, something which few if any of our recitalists give us, was the long British ballad, set to music by Charles Lyon, and entitled "Archibald Douglas." This gave Mr. Fanning abundant opportu-

nity for his ability in dramatic narrative, keen delineation of mood, artistic enunciation of feeling and subtlety of sympathy, in all of which he undeniably excels. The lot of the exiled Scotchman returning to his native land, in spite of the threat of execution from King James, was tellingly depicted and ably sung, even to the quavering utterance of the almost sobbing Scot which the music clearly indicates.

In line with ballads are folksongs and so there was unmistakable appreciation for those in Old English and Old Welsh. The shade of Evan Williams must have hovered lovingly near as he sang "All Through the Night," for these artists have been the best of friends, and it is appropriate that we never should have heard any other singer approach these two interpretations.

The last two groups of the program gave abundant opportunity for Mr. Fanning's voice and art to be witnessed at their seasoned best. The first was composed entirely of songs written by American composers particularly for Mr. Fanning. Of these Edna Paine Fenimore's "I See You in All Things Lovely," which is now being published; Rogers' "A Spring Song in Time of War"; Cadman's "Doeskin Blanket" and Oley Speaks' "Mother," which Mr. Fanning sang with ineffable tenderness were new to these annual audiences. But there were also heard a song dedicated to Mr. Fanning by Harriet Ware, and still another, Mrs. Fenimore's setting of his own poem, "My Service Star." Following in appropriate succession to this last was a group of songs to our soldiers, Ward-Stephens' "Have You Seen Him in France?" Wilson's "Boy o' Mine, Good Night," which he sang with especially warm appreciation and a rich fullness of tone. Then the program, save two encores at the close, finished with Oley Speaks' "When the Boys Come Home." We have heard many artists sing this song, but none of them, not even Graveure, have presented it with the clarity of diction, the fine sense of patriotic feeling and the clever grasp of the often treacherous rhythms of the John Hay poem, as did Mr. Fanning. It was a timely climax to a real Thanksgiving feast of artistry, to which that always dependable, sympathetic and scholarly pianist, Mr. Turpin, so effectively contributed.

Matzenauer Thrills Washington

Margaret Matzenauer made her first Washington appearance last season in T. Arthur Smith's concert series and her success was so marked that she was at once reengaged to open the same series this season. Before another dis-

tinguished audience, which included Mrs. Woodrow Wilson and party, the great singer of the Metropolitan Opera Company scored her second Washington triumph. Appended are a few of the newspaper comments on this concert:

"God's in His Heaven, all's well with the world," Browning's immortal lines of optimism, forming the climax of an old and familiar song, thrilled the large audience at the New National Theatre yesterday afternoon and moved many to tears. They were sung with a triumphant peal by Margaret Matzenauer, probably the world's greatest woman singer. Mme. Matzenauer has a voice of wonderful power and range—rich, resonant and yet beautiful in womanly quality. All her songs are sung with deep feeling and superb dramatic effect.—Washington Star, November 16, 1918.

Mme. Matzenauer's vocal range is so great, and her repertoire so comprehensive, that it is a hard matter to classify her, though she calls herself a mezzo-soprano. This classification, however, limits her versatility, for in addition to the roles accredited to the mezzo-soprano she sings all of the big dramatic soprano parts as well as the most exacting contralto roles and is frequently advertised as a contralto. Her voice is powerful, though well controlled, and she sings with ease and a great deal of expression. She possesses a vital personality and a dramatic manner, two qualities necessary to a great artist.—Washington Herald, November 16, 1918.

Mme. Matzenauer was in excellent voice and thrilled her hearers with her dramatic art and her wonderful versatility. She has an attractive personality and a remarkable temperament.—Washington Post, November 16, 1918.

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ACROSS THE COUNTRY

Albany, N. Y.—There will be a special musical service at the Lutheran Church of the Redeemer early on Christmas morning, while the First Lutheran Church will have a special quartet for the evening service on December 22, with Sarah B. Schaupp, soprano; Georgein Theo. Avery, contralto; Richard Reece, tenor, and Godfrey J. Smith, baritone.—St. Peter's Church will have its annual holiday trimming carol sing on December 21, with an organ recital by Dr. Frank Sill Rogers. Church music is more elaborate this season than last, and it is expected that by spring many male choir singers and organists called to service since last Christmas will be in their accustomed places.—The Monday Musical Club recently presented a program of French and Belgian music, with papers by Mrs. Elbert F. Horton and Colonel William Gorham Rice. Mrs. Daniel Seymour Benton sang the Belgian National Hymn, and Mrs. Peter Schmidt played the fourth movement of the César Franck sonata with fine effect. A piano solo that was much appreciated was Debussy's "The Garden in the Rain," by Mrs. Lowell D. Kenney, while Mrs. James H. Hendire played the Faure impromptu in F minor in an interesting manner. Regina L. Held gave the "Meditation" from "Thais" (Massenet), bringing forth a rich tone from her violin. Ruth Barret played as a piano number "Nymphs and Fauns," by Chaminade, and there were groups of French songs by Adna W. Risley (herself a composer) and Mrs. Benjamin Boss. The accompanists were Helen M. Sperry, Agnes E. Jones and Esther D. Keniston.—Mrs. James H. Rhodes, contralto, sang at a meeting of the Fortnightly Library Club of Brooklyn recently.—Professor Leandre A. du Mouchel, for forty-six years organist of the Cathedral of the Immaculate Conception, the composer of several masses and hymns, and one of the best known musicians in Northern New York, is seriously ill at St. Peter's Hospital. Sunday, December 8, was the first service Dr. du Mouchel has missed in nearly half a century.—Leah E. Mynderse, of Altamont, is at present acting as organist of the Morningside Presbyterian Church, New York. Miss Mynderse was active among the musicians of the Altamont Colony Club.—Rehearsals for the Christmas carol service have begun by the Albany Community Chorus.—Pupils of Grace Klugman Swartz were heard in recital recently, as were also piano pupils of Helen M. Sperry.—Every two weeks the Woman's Club Chorus rehearses part songs under the direction of Jean Newell Barrett, who directed the singing of this organization last season.—A number of Albanians journeyed to New York in order to be present at the debut of Helen Jeffrey, violinist, daughter of Mr. and Mrs. S. J. Jeffrey, of this city. Miss Jeffrey is a pupil of Franz Kneisel.—George Yates Myers is playing at the morning services at the Second Presbyterian Church, Troy. He was formerly organist of the Church of St. Vincent de Paul here.—Mrs. Ronald Kinnear and Florence Mary Loftus, sopranos, and Florence McDonough, contralto, sang at a farewell reception recently tendered Mrs. Charles S. Whitman, wife of the Governor, at the Ten Eyck, by the Albany Mothers' Club. Jean Newell Barrett was in charge of the informal musical program.—A large chorus has been organized at the State College for Teachers and is conducted by Dr. Harold W. Thompson, of the faculty, and also organist and choir director of the First Presbyterian Church.—Marie Minier North has returned from New York.

Boston, Mass.—(See letter on another page.)

Burlington, Vt.—A delightful organ recital was given on December 1 by Lieutenant J. W. Crosley, who is attached to the local navy recruiting station here, and who is also organist and choir master at St. Paul's Church. His recitals are features of the local season.—A farewell musicale was given on the evening of December 5, in the University of Vermont gymnasium by Company D of the S. A. T. C. Private James Gilmore gave some piano monologues and Private William Powers, tenor, sang several groups of songs. Lieutenant J. P. Foster had charge of the program, which included, also, the entire company of a musical comedy show at the local theatre, who went in a body to the gymnasium after its own performance downtown.—The Fortnightly Club of Bennington gave an interesting musicale recently in the Congregational Church, admitting the general public. The program included selections of Mrs. Harry Marshall, violinist, of North Adams, Mass., and two groups of songs by Mrs. Aymel Baker, soprano, with piano accompaniments by Mrs. Arthur Holden.—Gladys N. Gale gave a charming organ recital last Sunday evening at the Congregational Church in Barre, offering a program by French composers. She was assisted by Mrs. Edwin Bruce, violinist.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Columbus, Ohio.—(See letter on another page.)

Dallas, Tex.—The Paris Conservatoire Orchestra has come and gone, and Dallas is still agog with excitement. Whatever the reason, whether it was curiosity, love for the French people or love of symphonic music, it is a fact to be noted that there was an audience of almost 5,000 who paid admission to hear Messager and his excellent orchestra. Truly the war has done wonders for the cause of music in America.—On Thanksgiving night there was held in the Coliseum a monster service, undenominational in character, and under the immediate sponsorship of Mayor Joe E. Lawther and other city officials. After several addresses had been made the evening was devoted to community singing, under the direction of Henri la Bonte.—It is rather hard to say whether there will be many artists here this season, unless some private individual takes up the management of musical affairs. It appears that the various clubs who have been instrumental in providing outside attractions decided that the people of Dallas did not care to hear anything this season, and

therefore cancelled their contracts, the result being that the town is without many attractions. However, thanks to the perseverance of Harriet Bacon MacDonald and Mrs. Wesley Porter Mason, John McCormack sang here last week, and, as usual, was greeted by a sold-out house.—David E. Grove, organist and choirmaster of St. Matthews Cathedral, presented his choir in a rendition of Rossini's "Stabat Mater." Owing to the inclemency of the weather the crowd was small, but those who attended heard a very creditable performance of this time honored masterpiece.

Denver, Col.—On Saturday evening, December 7, Dolce Grossmayer presented Valeria Roughton and Helen Brand, pianists, assisted by Mrs. Harry K. Bellamy, soprano, in an interesting recital at the Grace Methodist Church. Among the piano works heard were compositions by Fauré, Chopin, Arensky, Liszt, Dolce Grossmayer, etc. Mrs. Bellamy's contribution consisted of compositions by Dolce Grossmayer and included "Thy Rose," "Proposal," and "In Flanders Fields."

Detroit, Mich.—(See letter on another page.)

Hartford, Conn.—The Choral Club, of Hartford, assisted by Morris Perlmutter, pianist, also sergeant in the Seventy-third Regiment, United States Army, opened its twelfth season with a concert on December 3 for the benefit of seven war charities. The program, which was a most interesting and enjoyable one, was in two parts. Edward Elgar's "Land of Hope and Glory," George W. Chadwick's "These to the Front," Cadman's "Love Like the Dawn Came Stealing," Oley Speaks' "When the Boys Come Home," and Charles Gilbert Spross' "A Calamity" were some of the songs rendered by the members of the club. Mr. Perlmutter's part in the program consisted of selections by Daquin, Debussy, Schumann, Brahms and Chopin. The evening's entertainment was fittingly closed by three numbers dear to all who love liberty and righteousness—"The Star Spangled Banner," "Rule, Britannia," and "The Marseillaise."

Lexington, Ky.—Mayor J. C. Rogers has appointed Ernest B. Ellis as chairman of the committee of the Lexington Memorial Commission. There has been much discussion concerning the best means of raising funds for the erection of a suitable city hall and an auditorium which will serve as a tribute to our soldiers and sailors. As Lexington is the center of the Bluegrass region and draws from a population of about 275,000 people, an auditorium in which musical entertainments, expositions of various kinds, etc., can be held is a necessity, for the present city hall is unsuitable for a city the size of this one. Mr. Ellis' opinion is that the best way to raise money for the project is by a bond issue, as in this way the burden is placed on the property holders—a class in which he himself belongs. A meeting is in contemplation to formulate plans.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Montreal, Canada.—(See letter on another page.)

Oakland, Cal.—(See "Music on the Pacific Slope.")

Omaha, Neb.—The Brandeis Theatre was filled with a large and expectant audience on the occasion of the first concert in the Tuesday Musical Club's current course. Nor did the expectations of the audience fail of realization, as the artists who appeared—Julia Clausen, mezzo-soprano; Arthur Hackett, tenor, and Carl Lamson, accompanist—granted an evening of high artistic pleasure. Both singers gave programs of unbacked numbers, and both delighted by the freshness and sincerity of their interpretations.—Edith Louise Wagoner, pianist, and Robert Cuscaden, violinist, were presented by the music department of the Omaha Woman's Club as the first attraction in the "Local Artist" series. From the standpoint of attendance, enthusiasm, and excellence of the musical offerings, the evening was an unalloyed success. A demonstration of fluent, well balanced and highly effective piano playing was given by Mrs. Wagoner, and Mr. Cuscaden, likewise, disclosed admirable qualities of musicianship, technical finish and good taste. Besides playing solo groups, the two artists collaborated in a sonata by Gade.—Dorothy Morton and Adelyn Wood, of this city, gave a successful two piano recital at the Executive Mansion in Lincoln, last week.—The National War Camp Community Service has delegated Harry Murison for the purpose of organizing and developing a season of community singing here as part of an elaborate Peace celebration which will take place in the course of the holidays. Plans are in the making which contemplate the uniting of all choirs and singers in the city for these occasions.

Philadelphia, Pa.—(See letter on another page.)

San Francisco, Cal.—(See "Music on the Pacific Slope.")

St. Paul, Minn.—(See letter on another page.)

Seattle, Wash.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Waterbury, Conn.—Margaret Matzenauer, contralto of the Metropolitan Opera House, and Frank La Forge, composer, opened the fifth season of the Prentzel concert series in Buckingham Hall, Monday evening, December 9. Manager Paul Prentzel could have wished for no more auspicious beginning than the program given by these two artists. From the moment Mme. Matzenauer's magnificent voice rang out in "The Star Spangled Banner" to the time when the audience reluctantly allowed her to leave the stage, after "The Year's at the Spring," the concert was as keenly enjoyed as any which has ever been given in Waterbury. Mme. Matzenauer's voice impresses one as having the tone qualities of a soprano as well as a contralto after its wonderful range has been demonstrated. Its power and beauty, and with all these, the great dramatic talent of this artist and the intense feeling with which she

sang each number resulted in an evening of perfect enjoyment. The plaint of Marie Stuart, the aria from "Joan of Arc," "Ah Mon Fils," from Meyerbeer's "Le Prophete"—all were full of the passion and intensity which allowed her dramatic qualities to exhibit themselves at their best. The several narrative ballads were sung with a piquancy which was delightful, and "The Children's Christmas Carol," by Debussy, a plea from the little ones of the war stricken countries, not for playthings, but for bread and wooden shoes, was deeply moving. Mme. Matzenauer sang two numbers by Mr. La Forge, who is a pianist of rare ability as well as a composer; these were his well known songs, "Before a Crucifix" and "Supplication," written especially for the singer—they were among the best numbers on the program if any could be chosen. After her singing of the "Joan of Arc" aria the artist was obliged to give two encores. Her first was the "Marseillaise," sung as it has never before been heard here, and the second "Mon Coeur s'ouvre a ta voix," from "Samson et Delilah." The last group included "Dear Lad of Mine," by Branscombe, and "When the Boys Come Home." To this she sang as an encore Mrs. Beach's "The Year's at the Spring." Mr. La Forge played four numbers, each one of which was a masterly rendition. The two by Chopin were especially pleasing, and his own, "Romance," was enthusiastically received. As encores he played "Octave Concert Study," by Boethe, and "Gavotte," another of his own compositions.—Toscha Seidel, the noted young violinist, was to have opened the concert series on Thursday evening, December 5, but was stricken with an attack of influenza while in Waterbury and was unable to appear. Local physicians who attended him stated that his case was not serious and he was removed to New York later in the week.—Buckingham Hall, which was destroyed by fire last winter, has been completely renovated and again presents an attractive appearance. The first concert heard there this season was given a few weeks ago by Cantor Rosenblatt, of New York. The second concert of the series will be given on Thursday, January 16, by Mme. Alda, soprano of the Metropolitan Opera Company, and Rudolph Ganz, the Swiss pianist.

Wichita, Kan.—Owing to the "flu" ban, the Wichita Symphony Orchestra has not yet resumed rehearsals, and consequently no concerts have been given.—The Federation Band (formerly known as the Shrine Band) has been enlarged to forty-five members, and gave an excellent and well patronized concert on November 24, the first in a series of sixteen free Sunday programs. Since then the organization has lapsed into a state of patient waiting for the ban to lift. An exceptional feature of the first program was the community singing under Harry Evans, assisted by a specially trained chorus and the large Forum audience. Robert C. Tremaine continues to direct the band this season, and the organization is steadily improving.—The opening attraction of the much heralded municipal concerts took place during the temporary lifting of the "flu" ban and brought Lucy Gates, soprano, and Yolanda Mero, pianist, to the Forum on November 25. Mme. Mero, who appeared here last season, duplicated her success again this year. Graciousness, brilliancy, finesse in shading, bravura playing, in fact, all the points of fine art, she brought to the fore. A strong personality, the natural Hungarian twang to her phrases, and a technical equipment entirely adequate are hers. Without implying any reflections (for she is yet a young woman), she was an artist years ago, and is past mistress now. A group of Chopin, a valse by Merkle (her own arrangement), the Sloezer "Etude de Concert," Sgambati's "Melodie," beautifully played, and the sixth Hungarian rhapsody by Liszt were her program numbers. These were supplemented by many encores. The rhapsody has been heard here before, but never better done. Chopin fits her moods graciously. Lucy Gates was favorably received, especially in the "Bell Song" from "Lakme," and in American compositions of MacDowell and Salter. The Rimsky-Korsakoff "Hymn to the Sun," a difficult composition to sing, she did finely. This was Miss Gates' first appearance in Wichita.—The Century English Opera Company presented "Cavalleria Rusticana," "Pagliacci," "Carmen" and "Faust" at the Crawford during the last week of November. Chorus, orchestra and stars were up to their accustomed standard, and the company has done some fine work in Wichita previously, so that music lovers were given a treat this season again.—There is a movement on foot to procure a pipe organ for the Forum. It is a much needed accessory, for the great building has no musical instrument. A fund may be raised by a series of concerts during the winter, providing the "flu" epidemic does not continue and upset those and all other plans.—McCormack on January 22 and Galli-Curci, April 12, are two coming attractions announced by Lucius Ades.—The Wichita College of Music adopted a plan for giving weekly Sunday faculty concerts at their recital Hall. One has been presented so far, but due to the "flu" their plan is now likewise held up.—The Brokaw Studio managed to present one recital, Marjorie Blake, pianist, a pupil of Florence Young-Brokaw. Her principal numbers were the Beethoven sonata, op. 13; gavotte, by Bach-Saint-Saens; "Liebestraum" and the Schubert "Hark, Hark, the Lark," in the Liszt arrangement; polonaise of MacDowell, and the last movement of the Grieg concerto. Terry Ferrell, violinist, pupil of Ralph Brokaw, assisted, playing the Bach chaconne for violin alone, Wieniawski's scherzo tarantella, and a Dvorak Slavonic dance, arranged by Kreisler. The studios were overfilled.—The community idea which spread a few seasons ago here to large proportions, has developed no little interest in the public school violin class. Four centers, with classes of upward of fifteen and eighteen each, are being maintained largely through the efforts of Miss Marsh, supervisor; now nearly every school has its orchestra, with an amalgamated orchestra of seventy-five. This orchestra was to have played at the State Teachers' Association meeting, but that gathering has been cancelled for the year, something which deprived Wichita of hearing Oscar Seagle again, as well as several local artists, for a fine musical program had been arranged.—Up to the present time no programs on the High School course have been given. The minutes of the last meeting of the State Music Teachers' Association are in the hands of each member throughout the State. The order of business shows the next meeting to be at Emporia during the second week of February.—Wichita soon will open a new

movie theatre, its interest to local musicians being in the ten piece orchestra, some of whom have been induced to come here from Kansas City. Several local musicians will assist, and the management plans to have the finest theatre orchestra in the city.—Thad Hoffman is manager of the Municipal Series, and is also looking after the Municipal Band management. Definite plans for the future are absolutely impossible. With the holiday season approaching, it is safe to say little musical activity will be apparent until late in the season, and not until the State Board of Health deems it a safe venture to lift the ban.

Youngstown, Ohio.—The first recital of the Monday Musical Club's season, held on December 2, proved to be an enjoyable event and was a distinct success. Allee Barbe was the artist presented, the concert taking place in the Hotel Ohio. Miss Barbe is a young coloratura soprano of many pleasing qualities. Probably the most commendable feature of her singing is her remarkably distinct enunciation. Her numbers revealed conscientious preparation, refined musicianship, and an admirable appreciation of values and contrasts. Charlotte Welsh-Dixon enjoys a well deserved reputation in this vicinity, and as accompanist for Miss Barbe was artistic and efficient, thereby proving her true musicianship.

—Harold Bauer appeared here in a recital given in the Westminster Presbyterian Church on December 9, much to the delight of music lovers who have followed his career as one of the famous pianists of the day. The artist's appearance here was made possible through the activities of Charlotte Welsh-Dixon.—The Monday Musical Club Choral, under the leadership of Mrs. Frank B. Horn, is bending all its energies to make up for time lost because of the "flu" ban. Rehearsals are held each Wednesday evening, and great enthusiasm is manifested in the work being done. The choral was scheduled to give its first concert December 16 at the Hotel Ohio, when a "Victory" program was to be presented.—The Department of Community Service and War Camp Activities of the Monday Musical Club, under the leadership of Mrs. Warren Williamson, has done wonderful work and continues to do so. Community sings have been successfully conducted in churches, parks and settlement centers. This work led to the organization of Liberty Chorus Units formed in shops, factories, mills, business houses and community centers. This work has been extended throughout the county. The songs are typically American.

REVIEW OF NEW MUSIC

W. H. WILLIS & CO., CINCINNATI
"Consecration of Arts," Prize Cantata, Dr. Gustav Brühl
and Dr. N. J. Elsenheimer

No better review of this extremely well written and effective cantata can be made than the report of an interview with the composer, N. J. Elsenheimer, which took place a few weeks ago. The enthusiasm of the interviewer is justified and is shared by the Musical Courier.

"The Consecration of Arts" was composed by Dr. Elsenheimer in 1908, just as the composer had become a citizen of the United States. To prove his love for the country of his choice he assigned the most important part in the cantata to Columbia, the patroness of the most powerful and greatest modern state. The poet, Dr. G. Brühl, who under the pseudonym of Kara Giorg had published a number of excellent literary works, shared the composer's enthusiasm. Thus the words were written. "Yes, it is not boasting's pleasure that my people do not seek only gain of golden treasure, but the ideal warmly greet!" which have assumed a most prophetic aspect in view of the recent stupendous developments in the history of our beloved country. The composer conceived the brilliant idea of using the beginning of the "Star Spangled Banner" as a leading motif which proved an inspiration. He succeeded so admirably that the eminent judges, the late E. A. MacDowell and F. van der Stucken agreed that they never had witnessed such a magnificent use of our anthem. As to the effect on an audience, Mr. Forster, president of the New York Liederkreis, testifies in a letter, dated February 18, 1918: "This verdict was corroborated."

In view of these striking features it seems strange that this work has not been taken up by American choral societies. The choruses are easy to render, since one of the main requirements for the winning of the prize was the demand, that a chorus of at least a thousand sinners should be able to sing the choral parts. The composer arranged his plans accordingly and composed music based mostly on harmonic, not contrapuntal devices. The orchestration is elaborate and most brilliant. The climax at the end of the work is—as a well known American composer and critic expressed himself—"stupendous."

The MUSICAL COURIER is content to quote the Cincinnati interview, for it is just. The composer, Dr. N. J. Elsenheimer, has been one of the most earnest of American musicians for many years. Not only has he worked long and seriously for the good of music since he became a citizen, some twenty-eight years ago, but his son has worn the uniform of an American soldier for many months and has done his bit for the cause of liberty and justice.

Choral conductors are requested to examine Dr. Elsenheimer's cantata, which is published by W. H. Willis & Co., of Cincinnati. More than a word of praise is due J. A. Homan, who has performed the difficult task of fitting a sinewy English translation of considerable literary value over the original German text. Both languages are available and both fit the music admirably.

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"The Kingdom of My Heart," Otto Motzan

This is a powerfully sentimental ballad with a very vocal and attractive melody. The piano accompaniment adds very materially to the success of the song. Rida Johnson Young wrote the lyric.

HENRY GROBE, SAN FRANCISCO
"Happiness," Valse Lente, Joseph George Jacobson

The name of course might just as well be anything else, for the music expresses sentiment, delicacy, power, and other emotional states as well as happiness. It is good parlor music, or music de salon, and is useful for teaching purposes as well as for playing. It is carefully fingered and edited.

"You and I," Piano Solo, Joseph George Jacobson

This is a pleasing and graceful sort of an intermezzo which has value as an étude for expression rather than for finger development. It is the work of a good musician.

"Geronimo's Own Medicine Song," Carlos Troyer

A real live Indian song captured by a white musician and arranged for those who like savage tunes. The red man's words are also given, together with a singable version in the milder English language. This appears to be the genuine article. It merits its place in its strictly Indian character and undiluted savage flavor. It is not a weak solution of Indian with sugar added for delicate white tastes.

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WHAT THE NEW YORK JURY THINKS

"Bohème," November 27

World.
Maestro Moriconi permitted parts of the first act to drag uncomfortably.

Sun.
Crimi, as Rodolfo, sang much of his music well.

Tribune.
Margaret Romaine's voice of a clear, ringing timbre, easily produced and well controlled.

Herald.
Montesanto has a voice of smooth and agreeable quality.

Tribune.
Alda was in excellent voice.

Telegraph.
If there was little of the bounding, even boyish spontaneity of Fritzi Scheff, that most joyously impudent and splendidly assertive of all the Musetta's, yet Miss Romaine disclosed a captivating quality of comedy, of ingratiating humor and of droll insouciance that went far to assure the genuine success of her debut.

Telegraph.
Montesanto has a baritone of rich and flexible beauty.

Times.
To be sure, Margaret Romaine was reckless and too petulant, and she sobretted all over the stage—not altogether artistic as her methods—but there is vitality in her singing and acting and too much zeal.

American.
She is in reality a mezzo soprano with voice artificially elevated. Despite the power and expansiveness of her vocal organ the strain of sustaining a high tessitura is distinctly to be observed in her emission.

World.
After the too numerous exhibitions of "shouting" singers in the Metropolitan, it affords inexpressible satisfaction to the listener to hear so velvety and well controlled a voice as Miss Ponselle's used in a way the singing voice should be. The American soprano sang last evening with an intelligence and an artistry that confirms previous estimation of her superlative promise.

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Herald.
The orchestra, under Papi, were as usual entirely adequate.

World.
Crimi showed his predilection for continuously loud singing.

Sun.
She has a good natural voice, though at times rather too loud.

Tribune.
His voice was rough, lacking in richness.

Times.
Her voice showed traces of her indisposition.

Times.
Margaret Romaine is crude. She carried her second act lyric across by main strength.

American.
His voice sounded rather gruff.

Evening Sun.
She proved that she can act as effectively as any one who now belongs to Mr. Gatti's troupe, certainly as vivaciously. It was, in fact, the spiritedness and nerve of her performance which won her so warm and assuring an applause.

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Oliver Denton's Recital, November 30

Evening Post.
There was poetic charm in his playing of the slow movement of MacDowell's "Keltic" sonata.

Globe.
To the sonata Denton brought poetic feeling.

Mail.
There was a fine poetry in his reading of the sonata.

Sun.
In the sonata there was in sufficient poetic feeling.

(See above.)

(See above.)

(See above.)

Jascha Heifetz Recital, November 30

World.
There was in his playing, happily, no trace of sentimentality.

Mail.
He has more warmth in his tone this year; he has added sentiment and poetic feeling.

Globe.
He was broad and he was noble in the Bach aria for the G string.

Evening Journal.
The chief characteristics of his handling of the fiddle remain the same, with the tendency now to make sentimentalism fill the spaces left bare by lack of genuine feeling.

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"Faust," November 30

Evening World.
Monteux conducted with distinction.

Times.
Urban's stage pictures are charming and atmospheric.

Times.
Galli's divine dancing. . . . She was distinctly the star of the afternoon.

Times.
The performance was rather heavy going.

Globe.
Mr. Urban's amphitheatre for the "Walpurgis Night" has yielded to a curious collection of rummage.

Globe.
The none too beautiful twirling by Miss Galli.

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"Le Prophète," December 2

Herald.
Nothing more dramatically spectacular or operatically impressive than the famous coronation scene has ever been devised.

Sun.
In Fides' publication of her agony in the cathedral scene is betrayed all this cheapest in Meyerbeer's theatric trickery.

R. F. Pearce Entertains

A bon vivant, capitalist, and lover of fine art and fine artists is R. F. Pearce, of London, England. Last Sunday evening, December 8, prior to his sailing for home, he invited a number of his friends, eminent in musical and theatrical circles, to a reception and supper in the Biltmore Hotel, arranged as his farewell. There was music (including the "Moonlight" sonata, played excellently by Philip Gordon), and dancing was kept up until a late hour. Among those present were Mr. and Mrs. R. E. Johnston, Mischa Elman and Minna Elman, Andrés de Segura, Mr. and Mrs. Louis Mann, Florence Walton, Ralph Thomas, of the British Embassy in Washington, and his bride; Major General Maud, of the British Army; Mr. and Mrs. W. W. Johnstone, Catherine Lee, Alys Larreyne, Col. Ben Ali McAfee, Mr. and Mrs. William Grossman, Mr. and Mrs. Max D. Brill, Judge and Mrs. M. H. Grossman, Mr. and Mrs. William Thorner, Mr. and Mrs. Leonard Lieblich, Mr. and Mrs. Jesse Epstein, Mr. and Mrs. Berthold Neuer, Jean Cooper, Lydia Lyndgren, Edith Kingman, Lucile Orrell, James Mitchell, Raoul Blais, Mrs. Charles Samuels, Lulu and Minnie Breid, Leita May, Charlotte Barth, and many others.

Activities of Stefano di Stefano

Stefano di Stefano, the well known harpist for many years, has already started his busy season by playing at a number of concerts, where, needless to say, his success was pronounced.

On November 25, at the dedication of the Home for the Destitute Blind, 103d street, New York City, Mr. di Stefano played a number of selections.



STEFANO DI STEFANO.

On November 26, at a concert of the D. Y. A. T. Society, which was held at the Hotel Plaza, New York City, Mr. di Stefano also played and rendered "Melodie" (Schubert-Godefrid) and "Capriccio" (Bellota), after which he received such an ovation that he had to respond with one of his own compositions as an encore. On the same afternoon, he assisted at the memorial services held at Grace Church, New York, where he is the solo harpist. Mr. di Stefano has been engaged for many other concerts which will be announced in a later issue of the MUSICAL COURIER.

Extensive Tour for Zoellner Quartet

The Zoellners, those artists internationally known throughout the world of music, have a splendid tour arranged for them by their manager, Harry Culbertson.

The tournee starts on January 3, the Zoellner Quartet going eastward by the way of the Pacific Northwest and Canada. The quartet will enter the United States again via Winnipeg, playing in Minneapolis, Chicago, Grand Rapids and points further east. This will be their third tour of Canada and the seventh consecutive tour of America. The most southern city to be visited will be Montgomery, Ala.

Among the novelties to be presented this season by the Zoellner Quartet will be a quartet of Stillman-Kelley and three works in smaller form by Charles Cadman and Emerson Whitthorne. The Zoellners, with Mrs. Joseph Zoellner, Sr., and Mrs. Amandus Zoellner, have been spending the summer months and early winter in California. All music lovers will be happy to know that Joseph Zoellner, Jr., who has seen almost a year of service in the army, will receive his honorable discharge, now that the war is over, the latter part of December and tour with the quartet as heretofore.

Hempel Lauded by Returned Soldier

Frieda Hempel is in receipt of a letter which she prizes very highly—a letter from one of our brave boys who has just returned from "over there." This lad was fortunate enough to hear the opera, "The Daughter of the Regiment," in which Miss Hempel has the leading role, while he was en route to the Walter Reed Hospital in Washington, D. C.; hence the following words of appreciation:

I had the great pleasure of hearing you in "The Daughter of the Regiment," and most sincerely want to congratulate you upon the wonderful work you did in the opera and the encore ("Keep the Home Fires Burning"). I am a boy just back from France and was at the Staten Island Debarcation Hospital for the re-

turned wounded when I was taken as a guest to hear this opera; since then I have been sent on to the Walter Reed Hospital, where I am to receive further treatment. I am going to ask that you grant me the favor of sending me one of your autographed photographs, as I surely would appreciate having one so much from such a great artist as yourself.

Levitzi New York Recital, December 22

That New York looks forward with pleasurable anticipation to again hearing Mischa Levitzi, who has been declared by some critics to be the greatest of the younger pianists before the public today, is evidenced by the fact that before any recital of his was announced for this winter people sent in a number of orders for "boxes for Levitzi's next recital." This looked for musical event will occur on Sunday, December 22, in Aeolian Hall, at 3 o'clock, and among the numbers that Levitzi has arranged in his program are the chromatic fantasy and fugue, Bach; melody, Gluck-Sgambati; polonaise, op. 89, Beethoven; "Etudes Symphoniques," Schumann; four selections of Chopin; "Poème Heroïque," Mana-Zucca; waltz, D major, Stojowski; "Music of the Spheres," Dohnanyi; etude, D sharp minor, Scriabin; "La Campanella," Paganini-Liszt.

Bruno Huhn, Soloist and Composer

The second concert in the series of three scheduled for the First Baptist Church, Mount Vernon, N. Y., was given before a large audience on December 2 by Bruno Huhn. The assisting artists were Mabel Rich, contralto; Royal Dadmun, baritone, and Salvatore de Stefano, harpist. Mr. Huhn's contribution was Boellmann's "Gothic" suite, which was well executed. He also appeared in the capacity of composer, for among Miss Rich's songs were several of his compositions—"Cradle Song," "The Dying Christian to His Soul" (Alexander Pope), "Love's Retreat" (Anthony Templemore), and "Eldorado" (Edgar Allan Poe). Other numbers on the program composed by Mr. Huhn were a duet, "Ships That Pass in the Night" (Longfellow), sung by Miss Rich and Mr. Dadmun; "I Arise from Dreams of Thee" (Shelley), "Grafel" (Edgar Allan Poe), and "Invictus" (Henley), sung by Mr. Dadmun.

Votichenko's Thanksgiving Entertainment

Sacha Votichenko, virtuoso of the tympanon, gave a novel and interesting Thanksgiving entertainment at the Hotel des Artistes last Wednesday evening. A number of Russian folksongs were sung, and Mr. Votichenko played some of his compositions for the first time on this occasion. One of the most beautiful numbers, "The Hymn of Free Poland," is now being orchestrated. Among the invited guests were Ambassador Gerard, Lieutenant Armstrong, Mr. and Mrs. Charles Proctor, Henry S. Thompson, Roshanara, Vera Smirnowa, Martha Roberts and Mabel and Beulah Livingston.

Schirmer's Tribute to Dobson

Last week, the MUSICAL COURIER announced the death of Tom Dobson, a young New York singer, pianist, and composer, who had won for himself a large and representative circle of admirers in this city. One of his friends was Rudolph Schirmer, the well known music publisher, and he wrote the following lines which were published in the Tribune last Sunday:

On Monday there died in this city of pneumonia, following influenza, a young man who in the last three years had created for himself a unique position in the music life of the place.

Tom Dobson was a simple, gentle soul, full of the joy of living, to whom all the beautiful things in art, nature and life made a strong appeal. In the last three seasons he had been making more and more a place for himself as a singer of songs. His methods were novel and his own. He had a facile musical talent, a prodigious memory and adequate piano technique to be able to accompany himself and sing literally hundreds of songs, from the most trivial music hall type to the finest classical models, as well as the ultra-modern school. In most cases one or two readings sufficed to commit words and music to memory for ever after. Many of his programs were addressed to the young, to whom they made an irresistible appeal. Besides he showed a distinct talent for composition, and his friends believe that he would have achieved a reputation as an earnest writer of music. His untimely going cannot but be a distinct loss to the community, and will bring a very strong sense of grief to an unusually large and devoted circle of friends.

RUDOLPH SCHIRMER.

New York, Nov. 27.

Dr. Ziegfeld Formerly a Colonel

The Chicago Herald and Examiner of December 8 publishes in its picture supplement a photograph, taken in 1888, of a group of sharpshooters of the First Infantry, Illinois National Guard, and Col. Florenz Ziegfeld. The last named (now president emeritus of the Chicago Musical College) served for many years on General Fitzsimon's staff as inspector of rifle practice, later as assistant inspector general, and in 1890 the officers of the Second Infantry elected him unanimously as their colonel. Colonel Ziegfeld's name is on the roll of honor at Springfield, Ill., and the Governor of the State awarded him the Veteran Medal.



A CORSET ESPECIALLY FOR SINGERS

has been designed by Madame Binner. It provides a perfect foundation for the costume and at the same time assists you to breathe easily and deeply. Worn and highly recommended by foremost opera singers.

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BEAUTY is an inherent quality of the Knabe. Its simplicity and dignity of architecture befit its position in fine homes. The exquisite tone and perfect action express the subtlest tone coloring. It is the harmonic achievement of supreme craftsmanship.

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Convenient Terms Arranged

Pianos Taken in Exchange

Knabe warerooms
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GABRILOWITSCH A MAGNETIC CONDUCTOR

Detroit Symphony Gives Russian Works a Delightful Reading—Noted Artists Delight Large Audiences

Detroit, Mich., December 17, 1918.

The third pair of concerts by the Detroit Symphony Orchestra at the Arcadia, December 5 and 7, served again to emphasize the fact that only time is needed to make it one of the great orchestras of the country. The men are more in sympathy with Mr. Gabrilowitsch and respond more surely to his conducting. It is becoming an instrument upon which he can play with all the poetic imagination that characterizes his work. The program was devoted to Russian music, Rimsky-Korsakoff and Tchaikovsky being the composers represented. The "Scherzade" suite was the opening number and it afforded an opportunity for the public to learn something of the solo value of various instruments in the orchestra. Much care has been expended in the selection of the men in the band and in most instances the results are very gratifying. The "Romeo and Juliet" overture closed the program, making but two numbers for the orchestra alone. Mr. Gabrilowitsch conducted in a magnetic manner and succeeded in presenting tone pictures of wonderful color and dynamic power, at times languorous and sensuous, at others almost brutal in force.

Mme. Samarooff was the soloist and played the Tchaikowsky concerto No. 19. It was most interesting to Detroiters to hear Mr. Gabrilowitsch conduct the concerto, for his magnificent playing of it last season with the former orchestra is a never forgotten event. Mme. Samarooff's work was such as was to be expected of such

color. Two selections—the "Petite Ballet" of Rebikoff, the "Dance of the Butterflies and of the Lilies of the Valley"—were played with a delicacy of touch that brought forth many expressions of delight, while the various moods of the Scriabin preludes were given faithful portrayal.

After the recital Miss Heyman was entertained at luncheon by the members of the executive committee of the club.

Matzenauer, Powell, La Forge on Same Program

Tuesday evening, December 3, a postponed concert of the Central Concert Company was given at the Arcadia by Margarete Matzenauer, Maud Powell and Frank La Forge before a splendid audience. All three artists are well known favorites here and the evening was one of rare enjoyment. The program closed with a beautiful rendition of the "Agnus Dei," by Bizet.

Elman Appears at the Arena

Monday evening, December 2, Mischa Elman gave a characteristic recital at the Arena Gardens, under the Detroit-DeVoe management. The usual enthusiasm was manifested and several encores were added to the program.

Chamber Music Society's First Concert

Monday evening, December 9, at the Hotel Pontchartrain, the sustaining members of the Chamber Music Society were transported to the seventeenth and eighteenth centuries when the Society of Ancient Instruments gave one of its unique programs. The delightfully quaint music charmed by its simplicity and loveliness and created a mood of thoughtful retrospection.

J. M. S.

Langenhan's Singing Pleases Moorhead

An enthusiastic reception was accorded Christine Langenhan, the well known dramatic soprano, in Moorhead, Minn., where she gave a most interesting recital before the Concordia College. Her program was as follows: "Angels Ever Bright and Fair" (Handel), "The Lass With the Delicate Air" (Arne), "A Spirit Flower" (Campbell-Tipton), "So Great Our Love" (Troostwyk), "Values" (Vanderpool); in French, aria from "Mignon" ("Connais tu le pays") (Thomas), "Ouvre tes Yeux Bleus" (Masse-net), "Elegie" (Masse-net), aria from "Giacinta" (in Italian) (Ponchielli), lullaby (in Russian) (Gretschaninow), "Song My Mother taught Me" (in Bohemian) (Dvorak), "I Love Thee" (in Norwegian) (Grieg), "Alban" (A. Walter Kramer), "I Did Not Know" (Vanderpool), "A Memory Divine" (Reber-Fish), "April Tide" (Cox), "Sleep, My Darling" (Mana-Zucca), and "The Americans Come" (Fay Foster).

She was so heartily applauded that, besides many repetitions, she had to add to each group of songs an encore, as "Come for a Sail in My Little Boat," by Arthur Troostwyk; "Hills of Dreams," by Marion Bauer; "My Love Is a Muleteer," by Francisca di Nigero; and "Ring Out, Sweet Bells of Peace," by Caro Roma. Edith Quist was an excellent accompanist.

In referring to her Moorhead appearance, the Fargo Forum of December 6 said: "The appearances of Christine Langenhan in recital at Concordia College auditorium on Thursday evening was a marked artistic success. It was the third number of the artists' course and was Miss Langenhan's first appearance in Moorhead. Miss Langenhan is a soprano of sterling qualities who has found a

"Women of the Homeland" (God Bless You, Every One!)

A Melody Ballad

By Bernard Hamblen

Sung by

Mme. Schumann-Heink
Mme. Namara

Published in all the keys by
LEO FEIST, Inc., New York

"Sing Me Love's Lullaby"

A Melody Ballad

By Theodore Morse

Sung by

Mme. Frances Alda

Published in all the keys by
LEO FEIST, Inc., New York

"The Voice of Love"

A Melody Ballad

By Ella Della

Sung by

Anna Fitziu
Andres de Seguro

Published in all the keys by
LEO FEIST, Inc., New York

a fine artist. She had been heard here many times and always with great pleasure. Her playing gains constantly in breadth and power and it is to be hoped that she will not be tempted to sacrifice her beautiful singing tone and delicacy of touch as many pianists do.

The second popular concert of the orchestra was given at the Arcadia, Sunday afternoon, December 1, to an audience that filled the seating capacity used for the orchestral concerts to its utmost, and if the attendance increases the entire capacity of the house will have to be used. The orchestral numbers were "Egmont" overture, Beethoven; "Peer Gynt" suite No. 1, Grieg; "Danse Macabre," op. 40, Saint-Saens, and march, "Pomp and Circumstance," Elgar. It had not been thought that any new thrills could be felt in listening to the well known numbers, but Mr. Gabrilowitsch succeeded in discovering many unsuspected beauties, especially in the "Peer Gynt." The two soloists were Djina Ostrowska, harpist, and Graham Harris, violinist, both members of the orchestra, and they proved to be artists of no small attainments. Miss Ostrowska played introduction and allegro for harp and orchestra, by Ravel, while Mr. Harris played the vieuxtemps concerto in D minor, No. 4, op. 31.

Unusual Stage Setting for Levitski-Rosen Concert

When the curtains that hid the large stage at the Arcadia were drawn aside Tuesday evening, December 10, there were many exclamations of surprise and approval. Instead of the conventional concert stage there appeared a studio with handsome rugs and furniture, costly paintings, two grand pianos and various other musical instruments lying about as though they had been recently used. The studio was lighted by electric floor lamps and a soft glow from a grate fire. In this studio Mischa Levitski and Max Rosen appeared alternately and entertained the audience with a well chosen and splendidly executed program. Both young artists reached such a high standard of excellence that one could not but wonder how such apparent maturity had been attained. The piano numbers were prelude and fugue in A minor, Bach-Liszt; gavotte, Gluck-Brahms; "Rondo Alla Turca," Mozart; sonata, op. 57, F minor, Beethoven; nocturne, etude and waltz, Chopin, and rhapsodie No. 6, Liszt. The violin numbers were concerto in D minor, Wieniawski; summer idyll, Burleigh; Slavonic dance, Dvorak-Kreisler; "La Carieuse," Elgar, and "Zapateado," Sarasate. Emanuel Balaban was the accompanist for Max Rosen. The concert was one of the Central Concert Company's series.

Tuesday Musicales Presents Katherine Heyman

Katherine Ruth Heyman, pianist, was chosen for the first artist concert of the season by the Tuesday Musicales. Her program, presented at the Hotel Statler, Tuesday morning, December 10, ranged from Beethoven to Scriabin, the fourth sonata of the latter composer receiving its first presentation. Miss Heyman is a most satisfactory interpreter of modern compositions, which through her artistic insight take on unsuspected beauty of form and

Clarence Adler's Pupils' Musicales

The first of a series of informal piano recitals by pupils of Clarence Adler, the New York pianist and pedagogue, was given on Saturday afternoon, December 7, at Mr. Adler's handsome and spacious studios, 154 West Seventy-second street, New York.

There are no printed programs for these recitals, and the pupils who are called upon by Mr. Adler to perform play the pieces they recently studied. No special preparation is permitted, as it is Mr. Adler's idea to have the afternoons as informal as possible and to acquaint the pupils with each other's work, as well as to give them an opportunity to play before a large gathering. All the students played with technical precision and that musical understanding which is so characteristic of Clarence Adler's pupils.

The following program was rendered: "Two Inventions" (F major and B flat major), Bach, and "Etincelles" Moszkowski, Priscilla Tomak; concerto, D minor, Mozart (orchestral part on second piano), Helen Rosenberg; sonata, op. 26, Beethoven, Florence Bush and Rhea Zetkin; concerto, D minor, Mendelssohn (orchestral part on second piano), Bessie Anik; "Cracovienne," Paderewski, and Hungarian rhapsody No. 4, Liszt, Ruth Clug; "Novelette," F major, Schumann, and etude, F major, Moszkowski, Sadie Tolces; concerto, G minor, Saint-Saens (orchestral part on second piano), Ruth Clug.

Nino Tetamo—Not a Piano Pedagogue

In the issue of December 12 there appeared a notice to the effect that Nino Tetamo had removed his studios to 127 East Ninety-fourth street, New York. Through some error of the printer, the well known teacher of voice, opera and concert pedagogue was referred to as the piano pedagogue. No doubt the mistake was in part due to the fact that he will have the assistance of Mary McRae Tetamo, who will give piano lessons.

Carl Beutel Opens Wesleyan Series

Carl Beutel, director of the Nebraska Wesleyan Conservatory of Music, gave the first of a series of three recitals on Friday evening, November 29, in Wesleyan Auditorium, University Place, Neb., before a large audience. He was assisted by Clemens Movius, bass, head of the vocal department.

Arthur Shattuck Begins Season in St. Paul

Arthur Shattuck's season, which has been delayed by prevailing conditions, opened auspiciously in St. Paul on December 10, when his playing was received with the greatest enthusiasm by members of the Schubert Club.

Noted Speakers at Convention

The Music Teachers' National Association will hold its fortieth annual meeting at the Hotel Statler, St. Louis, on December 30, 31 and January 1.

place for herself among the foremost artists of the day. She showed remarkable intelligence in songs of a dramatic nature and infinite grace in songs of lighter vein. The musical public is always interested in artists who make their first appearance in our community, and for this reason, if for no other, the visit of Christine Langenhan deserves more than a passing comment. Mr. Aagaard, the president of our college, can be only congratulated for bringing such an excellent and finished artist to our city.

The Courier-News of the same date made this comment: "Christine Langenhan, dramatic soprano, arrived in Moorhead yesterday afternoon, and at Concordia auditorium last evening entertained a large crowd of Moorhead and Clay County people in a program of selected numbers embracing arias from the leading operas, as well as many of the simple heart songs of the famous composers. Miss Langenhan's work was pronounced of a very high order by music lovers, and her recital was one of the big musical treats of the present season."

Carrie Jacobs Bond Wins Prize

Carrie Jacobs Bond was unanimously declared the winner in a contest to supply a musical setting for William Mill Butler's poem, "Democracy," a new national anthem which reflects faithfully the spirit of the times. A dozen American composers vied with each other to supply appropriate music for it, and Sigmund Spaeth, as chairman of the committee, announced that all the compositions which were submitted, without the names of the composers being known, were of unusual merit and the choice was a difficult one to make. However, Mrs. Bond's version was placed first and that of Dr. Lee B. Woodcock, of Scranton, Pa., was a close second. Among the contestants were a Russian operatic composer and two professors of music in American universities.

Frederick Gunster to Resume Recitals

Frederick Gunster, the American tenor, who has been actively engaged on the staff of the Y. M. C. A. War Work Council as associate director of the Music Bureau since the summer months, soon will be available for concerts, now that the war is over. Mr. Gunster cancelled or postponed his engagements for the early part of the season, as his work for the Y. M. C. A. demanded his full attention. His managers, Haensel & Jones, are now booking him for appearances in 1919. Mr. Gunster recently sang at Camp Mills before many of the returned soldiers, and at the Hoboken Y. M. C. A. for the dedication of the new Hudson Hut.

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ELLISON-WHITE ENGAGE

SAN CARLO FOR COAST

The Ellison-White Musical Bureau of Portland, Oregon, under the management of Laurence A. Lambert, has signed contracts with Fortune Gallo whereby they are to present the San Carlo Grand Opera Company upon the Pacific Coast immediately. This is one of the most extensive operatic ventures ever undertaken by a managerial bureau. Bradford Mills, representative of the Portland firm, has been in New York the past week completing arrangements and announces that the Ellison-White Bureau will take the company to Vancouver, Seattle, Victoria, Portland, San Francisco, Los Angeles, Provo, Ogden, Salt Lake City, Denver, Omaha, and intermediate points with possibly a two weeks' season at the Studebaker in Chicago.

The tour of the San Carlo Company under the Ellison-White auspices was brought about through the cancellation of the proposed tour of the La Scala Company in which this firm was financially interested and which was abandoned on account of the influenza epidemic. The Ellison-White Musical Bureau, large factors in the musical development of the Northwest, is invading the operatic field as a part of its expansion program, and the Western tour of the Gallo forces promises much for opera on the Pacific Coast. That impresario will accompany and supervise his organization.

Negotiations are pending with several well known singers of international fame, who will be presented as guest artists with the company in many of the most important Western cities. With the abandoning of the La Scala plans, the San Carlo will be the only grand opera company in the West this season. It has an extended repertoire of eighteen operas, including "Madame Butterfly,"

The Carnegie audience also heard the Metropolitan soprano sing the Proch theme and variations (also re-created by the Edison Company) and "Dixie," which the singer used last year as a concert encore to the delight of many audiences.

WHERE THEY ARE TO BE

Beddoe, Mabel—Birmingham, Pa., February 18.
Brown, Eddy—St. Paul, Minn., December 19; Minneapolis, Minn., December 20.
Byrd, Winifred—Chicago, February 25.
Case, Anna—Montreal, Canada, January 6.
Flonzaley Quartet—Buffalo, January 15.
Garrison, Mabel—Altoona, Pa., March 10.
Heifetz, Jascha—Altoona, Pa., January 20.
Hinkle, Florence—Detroit, Mich., January 30 and February 1.
Homer, Louise—Altoona, Pa., February 3.
Hughes, Edwin—Detroit, Mich., December 29.
Kerr, U. S.—Lawrence, Mass., December 19; Lynn, Mass., December 21.
Leginska, Ethel—Montreal, January 12.
Morris, Edward—Buffalo, January 11.
Ornstein, Leo—Altoona, Pa., January 3.
Powell, John—Buffalo, February 27.
Reynolds, Clarence—Denver, Col., December 19.
Samaroff, Olga—Philadelphia, Pa., December 27; New York City, January 12; Philadelphia, Pa., January 27, February 7, 8; New York City, February 11; Pittsburgh, February 17, 18; Baltimore, March 3; Washington, D. C., March 4; Syracuse, N. Y., March 7.
Zoellner Quartet—San Francisco, Cal., December 13.

MUSICAL BOLSHEVIKISM

(Continued from page 5.)

acknowledgments several times to the ovational applause. Laidoff's very charming "Baba-Yaga" and Scriabine's "Nuances" (delicately orchestrated for strings by Modest Altschuler) also gave unalloyed pleasure. The Ippolitoff-Ivanow "Caucasian Sketches," Scriabine's wonderfully fanciful and stimulating first symphony made a profound impression. He remains the most striking figure among the significant Russian modernists who preceded Stravinsky. Vassilenko's "Hycus Nocturnus" ("The Flight of the Witches") is a well made score of ultra modern kind, but has much in it that pleases the ear and jogs the mind.

The Russian Symphony Orchestra never has played better than at its recent concerts here, and the conductor of the organization deserves unlimited credit for having kept his band together during wartime and in spite of all sorts of other vicissitudes. Henceforth the Russian Symphony must be classed with the American orchestras that rank high.

Among further early appearances announced for the orchestra are those at the Lexington Theatre, December 22; Twenty-third Regiment Armory, Brooklyn, December 28; New York Hippodrome, December 29, and Carnegie Hall, December 31, with Mischa Elman as soloist.

Thibaud to Remain Here for the Season

"Are we going to lose Jacques Thibaud?" is a question one hears now that the war is over and the freedom of the seas is once more assured to the nations. It is only natural that after these four years of overshadowing apprehension one's thoughts should inevitably turn homeward as

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A Melody Ballad

By Lao Silésu

(Composer of "A Little Love, a Little Kiss")

Sung by

John McCormack

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A Melody Ballad

By Ivor Novello

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Sung by

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The tournee of the San Carlo Company in the West will be under the personal direction of Fortune Gallo. Charles R. Baker will be in charge of the publicity.

New York's enthusiastic endorsement of the San Carlo singers here last year was emphasized with a six weeks' re-engagement to crowded houses at the Shubert Theatre in September.

Charles Hackett Delayed

Charles Hackett, the new American tenor of the Metropolitan Opera, owing to the scarcity of transportation facilities between New York and South American ports, will not be able to reach New York before January 10, when the next boat from Rio de Janeiro is due. Mr. Hackett was due to arrive early in November, but an attack of pneumonia kept him confined at Sao Paulo until too late to take the boat.

Lucien Muratore Suffers Breakdown

Word has just come from Chicago that Lucien Muratore, the well known and popular tenor of the Chicago Opera Association, has suffered a severe nervous breakdown, due to overwork, the resultant reaction after continued service at the front singing for the Liberty Loan drives, and his recent visit to the devastated region of France. Mr. Muratore's physicians have ordered him to sail at once for France and take a complete rest. The tenor regrets exceedingly having to leave Chicago, where for six years he has been the idol of the public.

Bauer to Play for Benefit

Harold Bauer's benefit recital here for the Union Settlement Music School has been fixed definitely for Tuesday afternoon, December 31. The program is as follows: prelude and fugue in E minor, Mendelssohn; Beethoven "Pastorale" sonata; "Album for the Young," Schumann; fantasia in F minor, Chopin; "Irish Tune," Grainger; "Three Album Leaves" and "Papillons," Grieg; "Clair de Lune," Debussy; "The Wind," Alkan.

Hempel Equally Effective in Popular Songs

In the singing of brilliant and difficult operatic arias and of old favorites the irresistible Hempel long ago won equal honors. Now she has fairly surpassed herself as a singer of popular songs. "The Long, Long Trail," as Frieda Hempel sang it at the Slacker Record Concert, recently held in Carnegie Hall, proved the best thing of the evening; it was not half long enough to suit her audience, for the "no encore" rule was strictly adhered to. On this melodious war song, as on the possessions of the British Empire, the sun never sets. As evidence of its popularity, Miss Hempel chose it for her latest record, and every phonograph owner in the country is fairly clamoring for it.

FRENCHMEN SATISFY BOSTON CRITICS

(Continued from page 25.)

dresses by prominent Czech-Slovaks on the national ideals and aspirations of their unfortunate country.

Rehearsals are in progress for the carol singers who will take part in the Christmas Eve celebration on Beacon Hill. Alfred Hallam of Chautauqua, N. Y., fame, now musical director of the Boston War Camp Community service, is in charge of the program.

Felix Fox, one of Boston's distinguished pianists, gave a recital in the rooms of the Harvard Musical Association, Friday evening, December 13.

A public service under the auspices of the New England Chapter of the American Guild of Organists was held in the Central Church, Monday evening, December 9. The choir of the church, under the direction of Raymond Robinson, sang and the Rev. Sperry, pastor of the church, delivered an address on "The Place of Music in the Morale of War-time."

The Havens Trio of Boston, Raymond Havens, pianist, Sylvian Noack, violinist, and Alwin Schroeder, cellist, gave a concert of chamber music in Unity Hall, Hartford, Connecticut, December 11. The program comprised trios and solos by each of the artists, Mr. Havens playing the accompaniments.

W. Arthur Calhoun, a distinguished colored pianist, gave an interesting recital in Steinert Hall, Thursday evening, December 12. Unusual interest was centered on the event as Mr. Calhoun was the first teacher of Roland Hayes, the well known colored tenor, who assisted him in his program.

Metropolitan Repertoire Next Week

Monday evening, December 23, "Il Tabarro," "Suor Angelica," "Gianni Schicchi," Easton, Farrar, Muzio, Gentle, Crimi, de Luca, Montesanto, Didur, Moranzoni; Christmas matinee, "Cavalleria Rusticana," "Pagliacci," Easton, Althouse, Chalmers, Muzio, Caruso, Montesanto, Moranzoni; Christmas night, "Daughter of the Regiment," Hempel, Diaz, Scotti, Papi; Thursday, Madame Butterfly; Friday, "Samson et Dalila," Homer, Caruso, Couzinou, Rother, Montoux; Saturday afternoon, first performance of "Oberon," Ponselle, Gentle, Delaunoy, Sundelius, Martinelli, Althouse, Rother, Bodanzky; Saturday evening, "Traviata," Hempel, Crimi, de Luca, Moranzoni.

Amparito Farrar Cheered in Paris

Shortly before sailing for America, Amparito Farrar, the young soprano who sang for our boys abroad for four months, helped celebrate the greatest of all victories by singing under a huge American flag on the steps of the Paris Opera House in the presence of a cheering multitude.

soon as the way is made free to go back. Assurance comes from Mr. Thibaud's management, however, that his presence is assured on this side until all his present bookings are fulfilled; this means America will have Thibaud at least for the remainder of the season. Since the early part of December Thibaud has covered ten engagements, which took him as far west as Cleveland, Ohio, where he appeared on December 10 in a joint recital with Harold Bauer in the chamber music series. On December 27 Thibaud will join Helen Stanley in Omaha, where a concert will be given under the auspices of the Nebraska State Teachers' Convention. January, likewise, will be a busy month for Thibaud. He will play jointly with Bauer in Plainfield, N. J.; in New York he will appear at the French Theatre and at the Biltmore; from here he goes to Boston, Lowell, Manchester, N. H.; and then into Canada; after which he returns to the States for appearances in Philadelphia, Wilmington and Chicago.

Halls Too Small for Heifetz's Audiences

Two overflowing audiences in Chicago and a record breaking assemblage in Grand Rapids heard Jascha Heifetz the week before last. The astounding Russian violinist appeared two weeks earlier in Chicago, playing to an audience that filled every seat in Orchestra Hall as well as 350 chairs arranged in tiers upon the platform; and an eager public emerging from the hall at the close of the recital hastened to the box office window to secure seats for December 8. As on the occasion of each Heifetz recital last season, hundreds were turned away on the afternoon of the concert. Tuesday morning, December 3, Mr. Heifetz gave a brilliant program in the ballroom of the Blackstone Hotel at Miss Kinsolving's second morning musicale.

More than 300 sat upon the stage of Powers' Theatre in Grand Rapids and every possible inch of space downstairs and up was utilized to accommodate the crowd when the young genius played there on December 5. It was one of the largest audiences ever gathered together in Grand Rapids.

Carl Fiqué Gives "Grieg" Musicale

Carl Fiqué gave a very enjoyable entertainment, entitled "An Evening with Grieg," at the Fiqué Musical Institute, 128 De Kalb avenue, Brooklyn, N. Y., on the evening of December 9. The opening part of the concert was devoted to a lecture by Mr. Fiqué on the life and work of the great Norwegian composer, Edward Grieg. Among the musical numbers rendered (all Grieg works) were: Sonata in E minor, Lillian Miller; "Nottorno" ("Wedding Day on Trolldhaugen"), Fannie Zoeller; "From Holberg's Time" (suite in ancient style), Josephine Lipp; "On the Mountains," "Norwegian Bridal Procession," "Carnival Sounds," Anna Hering, and concerto in A minor, Carl Fiqué.

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JOHN HAND AND ALBERTO JONAS,
Photographed in the former's studio in New York City.

John Hand to Sing American Songs

John Hand, the new American tenor who recently made his New York operatic debut, has placed modern "all-American songs" on his concert programs during his tour of December and January. One of his groups will include some songs still in manuscript from the pen of Alberto

Jonas—"Oh, Might I Kiss," "Illusion" and "Your Kiss" (words by Lord Byron). Other composers whose works will be represented on the Hand programs will be Manzuca, Spross, Campbell-Tipton, Cadman, etc. The accompanying photograph of the young tenor and Alberto Jonas was taken in the studio of Mr. Hand on West End Avenue, New York City, during a rehearsal of "Oh, Might I Kiss."

St. Louis Boy Writes Navy Show

"You'll Like It," and we did like it! Thus did the Navy boys promise us of what they had to offer and make good on it. To a crowded house on Sunday night, December 1, "The Sailors' Revue" gave the first of a week's performance at the Park Theatre. St. Louis had several boys in the company to welcome home, first among whom was James O'Keefe, who wrote the music for both the current show and the one produced in Chicago last season, "Leave It to the Sailors." It was very evident that James O'Keefe has a lot of talent not only in composing this variety of melody, but in conducting it as well, for the results he obtained from his orchestra without the formality of a rehearsal were very much to his credit. The music is interesting throughout, especially "Goodbye, America," "Clementine" and "Ragtime Wedding." The overture, too, was quite as interesting as anything one has heard in light musical shows for a long time. From every point of view "The Sailors' Revue" was well worth seeing, not only for the cause which is back of it, the Navy Hospital, but purely on its own merits as a good investment in the way of entertainment.

Three Concerts in Day for Soldiers

Interesting and varied were the activities of versatile Rosalie Miller one Sunday not so long ago. The early afternoon found her at a clinic where a number of wounded soldiers are returned from abroad. From there she went to the Salmagundi Club to be their guest and sing for them at the opening of the new club house; and still later in the evening she was prevailed upon to sing at the Imperial, at the Officers' Club.

Singer though Miss Miller is, her art is by no means limited to her voice alone, for she is a gifted violinist as well. When she started out to sing for the men at the clinic that day, she decided to take her violin along, and found that she had indeed had a happy thought, for she went about from ward to ward, giving without any piano accompaniment a small concert in each one by singing a few songs and then playing her violin. The men did not refrain from expressing their enthusiastic gratitude for the interesting impromptu programs she gave them.

White-Smith Music in Demand

General Pershing believes in using good American music, proven by the fact that White-Smith Music Publishing Company recently filled an order for the United States Government for 800 copies of a march for band entitled "Up the Street." Another White-Smith publication, the beautiful song "Peace," by Gertrude Ross, is attaining great popularity at the present time. Recently it was sung in Los Angeles by Grace Widney Mabey at the First Baptist Church, and on the same day she sang it also at Camp Kearney. A new key has just been issued making it available for mezzo-soprano and baritone.

Frank Tatham Johnson, member of the faculty of the University of Illinois School of Music, recently sang "The Fount of Bimini" from Cadman's new cycle "Birds of Flame," also published by White-Smith.

A Letter from France

Says McCall Lapham, one of those who are helping to cheer up the boys in France, in a letter to the MUSICAL COURIER: "I am sending with my greetings to you one of our recent programs. This is most interesting

work and I can't tell you the unbounded enthusiasm of nine hundred men on this program night. The program was designed and executed by one of the men in our camp in half an hour's time."

The MUSICAL COURIER regrets that it is impossible to reproduce the program, which was an elaborate and cleverly executed bit of pen work. On the entertainment list there was a feast of good things of every kind, both by the visiting entertainers and by the men themselves. No wonder the nine hundred men who listened to it were enthusiastic!

Ferrari's Songs Popular

Gustave Ferrari's song, "Youth," is being extensively used by professional singers. Lucy Gates has recently added it to her repertoire. Carl Cochems, the basso, is another singer who uses the Ferrari songs regularly. Two new songs by the popular composer will soon be issued by the Boston Music Company.

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JULIA CLAUSSEN INTERESTED IN ALL TYPES OF MUSIC

Swedish Soprano Says Scandinavian Songs Should Occupy a Little Place of Their Own—American Composers Offer Much of Interest—The Future of Russian Music the Greatest of All Countries

Julia Claussen's recent delightful recital of Scandinavian songs, which aroused an interested Aeolian Hall audience, was "snapped up" by the writer as a good excuse for granting an interview.

Mme. Claussen, gracious and yet charmingly modest, received the MUSICAL COURIER representative in her cherry colored satin hung drawing room, which, by the way, offered a suitable background for this distinguished artist.

"Do tell me something about the Scandinavian songs? Do you intend to make them a specialty this season?" asked the visitor.

"Let me see. If you do not object, I shall answer the last question first. No, I am not going to specialize in Scandinavian songs, because I do not believe in singing only one type of song. Besides, art is too big. To confine one's self means standing still. Everything good ought to be sung—this is my motto."

"American songs—how about those?"

"I love them!" she replied without a moment's hesitation. My piano is just covered with them. Shall I tell you some of the composers' names?" With that the singer moved gracefully to the piano near the window and, singling out the music, continued:

"MacDowell, of course, represents the best of the older style. McFadyen has written some charming small pieces—the kind the public likes to hear because they are easy

cannot possibly expand in any branch of art unless they are perfectly free. Another thing—suffering makes people human. Pleasure doesn't make them better beings! The Russians, poor souls, have suffered intensely.

"This war has had a good influence on the world, particularly the women. I do not believe in war, yet I cannot but feel that there must have been some good reason for our having it. I guess the world was too crowded." (The statement may sound peculiar, but it bears serious thought.)

Mme. Claussen remarked that the women have shown splendid courage and ability to cope with any circumstances, and when the men come back from "over there" they will be met by a finer, more serious lot of women than ever before.

Mme. Claussen was leaving in a day or two for a tour as far west as Omaha and around that region. She has had a most gratifying number of concerts booked for her by Loudon Charlton, and in addition will be heard again at the Metropolitan Opera House later in the season.

J. V.

Garrison Completes First Tour of Season

Mabel Garrison closed her first extensive tour of the season with her concert before the Matinee Musical Club in Cincinnati on Tuesday, December 17. The itinerary included appearances in Chicago, St. Louis, St. Joseph, Joplin, Oklahoma City, Fort Worth, San Antonio, Houston, New Orleans, Birmingham, and Savannah. Miss Garrison will open her season at the Metropolitan Opera House early in the new year.

Diaz Substitutes at Short Notice

Rafael Diaz, the young American tenor of the Metropolitan Opera, has been doing some work there lately which strikingly illustrates the high grade of his musicianship. Recently he was called upon to replace Fernando Carpi in the leading tenor role of "The Daughter of the Regiment," and, though circumstances made it impossible for him to have a stage rehearsal or even a rehearsal of the ensemble numbers with his fellow artists, he acquitted himself without a single slip. Not only that, but he gave a rounded, finished performance that won the heartiest applause of the audience for him. Again, owing to the sudden illness of another artist, he was called upon at only two days' notice to sing the part of the Fellah in "Marouf." Those who know that work, its entire lack of set melodies, and the extreme rhythmic trickiness of every page, will realize what a feat it was to prepare so important a part in so short a time and to go through it without a falter.

Zimbalist Not to Tour Until New Year

Efrem Zimbalist will give his first New York recital of the season in Carnegie Hall on Sunday afternoon, January 12. His regular season will open in Chicago at the Kingsolving Blackstone Hotel musicale on January 7.

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MME. JULIA CLAUSSEN,
Mezzo soprano.

to understand. The public, you know, wants melody. Kilter, Woodman and Horsman are among my favorites, while the compositions of A. Walter Kramer abound in atmosphere."

"Yes, but are we not forgetting those lovely Scandinavian songs?" interrupted the writer, fearing Mme. Claussen might overlook those in her endorsement of our native composers.

"No, I was getting around to that almost immediately. Before I do, let me conclude by saying that the real American composer is most interesting. He is going to grow still more so. Now, for the songs of my people."

"The first thing that one might notice in them is the fact that they are very atmospheric. Perhaps some may find them a bit too sombre; but that is something for which nature is responsible. As a people we feel deeply, yet when we are happy it takes a little time before we convey our happiness. I might add that the Scandinavian songs might not always be appreciated or understood upon the first hearing. The second time one hears them they grow in one's favor and so on. At the present time, when there is not much that is new in literature, why shouldn't they have a little place of their own. Especially in America, which is practically the only country going along unhindered."

Then the singer touched upon Russian music, particularly mentioning some beautiful songs which her young accompanist, Schner, had written. Mme. Claussen was most enthusiastic in her endorsement of these songs.

"The future of Russian music is the biggest of all others, I believe," she continued. "When the people shall have settled down they will undoubtedly write some wonderful music. It only stands to reason that human beings

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ITALIAN SONGS AS ABBRUZZI PEASANT

FAIRY SONGS IN ENGLISH PETER PAN

Godowsky Opens Ellison-White Course

"A feast after a famine" is what the music-lovers of Portland felt they had at the opening of the Ellison-White Artists' Course with Leopold Godowsky and Marguerite Hughes, brilliant pupil of Leopold Auer. The magnificent Franck sonata for violin and piano opened the program and showed Mrs. Hughes to be a violinist of high rank.

Godowsky charmed and inspired his audience as usual and responded generously with encore numbers. The brilliant Saint-Saëns' toccata, op. 111, was a pianistic whirlwind and brought the printed program to a close. But the insatiable audience would not depart until he had responded with Schubert's "March Militaire."

Owing to the late start of Godowsky's far Western tour, due to the epidemic, it will not be possible for him to play more than six of his dates in that territory, but in the spring on his way back from the East through Canada, he expects to fill the balance of fifteen engagements under Ellison-White.

Now that the ban is beginning to lift in Western Canada, the Ellison-White Musical Bureau plans to resume concert activities there shortly. Eight or ten large artists' courses will be given in the principal cities, and as many in the smaller towns. Laurence Lambert, manager of the Ellison-White Bureau, has done wonders in awakening and developing musical interest, especially in the north-western parts of the United States and the far West of Canada.

Many Engagements for Berkshire Quartet

The Berkshire String Quartet was at Camp Upton, Yaphank, L. I., during the entire week of December 9, appearing several times daily before large audiences of the men stationed there. The response which its soldier audiences gave to the best of chamber music, for the quartet presented programs including compositions by such men as Smetana, Haydn, Verdi, Cherubini and Grainger, to take the names of the composers which appeared on a typical one, was enthusiastic. A special concert was given on December 13 at the Officers' Club, which closed the quartet's stay at the camp. On December 15, the quartet appeared at a musicale given at the home of Mrs. F. S. Coolidge. On December 20 it will play at Montclair, N. J.; on December 27 at Camp Merritt, Tenesly, N. J., and on December 30 at Camp Mills, at Garden City, L. I.

Eddy Brown Recital, December 28

Upon his return from the Pacific Coast, Eddy Brown, the talented violinist, will give his New York admirers an opportunity to hear him in Carnegie Hall, New York, on December 28. His program will be varied and interesting. The numbers will be "Devil's Trill," Tartini; Vieuxtemps concerto in A minor; melody by Tchaikowsky; a Cramer rondino, arranged by Eddy Brown; minuet, Paderewski;

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HAZEL MOORE SOPRANO

In recommending and indorsing Miss Hazel Moore, I am breaking a rule long established by myself, but there have been so many requests for my opinion and so many true music lovers were enthusiastic about this young coloratura soprano's singing at the Newark Music Festival in May, I take pleasure in suggesting her for the engagements you are in a position to offer. Miss Moore is a singer whose future is an assured success musically. On the occasion of her singing in Newark, Miss Moore won immediate favor with her audience and there was generally expressed desire for her return.

Signed, C. Mortimer Wiske.

Conductor of the New Jersey Spring Festivals
in Newark and Paterson.

Address: 437 Fifth Avenue (4th floor) - New York
Personal Address: 50 West 82nd Street - New York

a Hebrew dance and melody, composed by the young violinist himself, which Kreisler found quite unusual in its composition; "La Gitana," Kreisler; "Serenade Espagnole," Chaminade; "Witches' Dance," Paganini. Eddy Brown's compositions are receiving the serious attention of violinists and Carl Fischer has signed a contract to publish everything written by the young virtuoso composer.

May Peterson Favors Witmark Songs

In a recent letter to Frederick W. Vanderpool, May Peterson says in part: "Your songs are delightful and I shall be happy to place them on my programs for the coming season. Would you mind having Witmark send



MAY PETERSON,

The well known Metropolitan Opera soprano who is singing Arthur A. Penn's "The Magic of Your Eyes."

me a copy of 'Values' and 'My Little Sunflower?' " "The Magic of Your Eyes" is being used by the singer on many programs.

John Spencer Murray Makes His Bow

Mr. and Mrs. J. E. Murray, of New York, became the proud parents on December 5 of a bouncing boy, who has been named John Spencer Murray. Mrs. Murray is a soprano prominent in opera in English, and is professionally known as Marie Stapleton Murray.

Campanini to Produce "Loreley"

Cleofonte Campanini announces that he will produce Catalani's opera "Loreley," a novelty for America, for the new tenor, Alessandro Dolci, who has made one of his principal Italian successes in the leading tenor role.



Yamada Talks on Japan's

Music to Musicians' Club

Kosack Yamada, the well known Japanese composer, an conductor of the Tokio Philharmonic Society, was given a reception by the members of the Musicians' Club of New York, on Tuesday evening, December 17. There was a large attendance, and the evening was made especially interesting through Mr. Yamada's talk on Japanese music, illustrated by vocalists and dancers in costume. Some of the Yamada compositions were played by that composer, and gained an enthusiastic reception from the listeners. All those present were delighted with Mr. Yamada's instructive and illuminative remarks on the subject of Japanese music and were charmed with his genial personality.

Althouse Foregoes Dessert to Sing "Butterfly"

It was the "end of a perfect dinner" at the ménage. Althouse that the telephone bell rang violently, and the distinguished tenor, just in the act of putting the "finishing" touches to an apple pudding, was informed by an excited voice from the sacred Metropolitan Opera House that Martinelli was taken suddenly ill and that the performance of "Madame Butterfly" had to begin in half an hour. Quite neglected remained his favorite dessert as Paul Althouse made a lightning like getaway to the opera house and scarcely thirty minutes later was singing the impassioned love music of Pinkerton to the dainty "Butterfly" of Geraldine Farrar. This is another example of "preparedness" to the credit of Paul Althouse, the all-American tenor of the Metropolitan Opera Company.

Packed Houses Begin Scapiro Tour

Michel Scapiro, the violinist, attached to the army at Camp Hancock, Va., is on tour with the "Machine Gun Click Revue," taking a month through principal Southern cities. The concert in the Liberty Theatre in his camp



MICHEL SCAPIRO,
Violin virtuoso and soldier.

was a tremendous success, being packed for five performances with soldiers and civilians. It was very gratifying to Mr. Scapiro to be so successful with the high class music he gave them.

Samaroff Spends Midwinter in Touring

After her recital at the Brandeis Theatre, Omaha, on December 12, where she was accorded a most enthusiastic reception, Olga Samaroff, the distinguished pianist, left for Godfrey, Ill., where she gave a recital at Monticello Seminary on December 17. Returning East she will appear in Philadelphia on December 27, in New York January 12 and 13, and then as soloist on tour with the Philadelphia Orchestra. She will give two New York recitals—January 23 (when her program will consist of works by Schumann, Brahms, Chopin, Liszt, Rachmaninoff, Busoni, Grieg and Debussy) and February 27 (when the program will be made up of the compositions of Bach, Brahms, Schumann, Chopin, Mendelssohn, Faure and Liszt).

Hartford Likes Cadman's Song

The Choral Club (male voices) of Hartford, Conn., recently sang Cadman's "I Hear a Thrush" at Eve, under the direction of Ralph L. Baldwin. An encore was insisted upon by the immense audience. This is the usual result when a Cadman selection is rendered.

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Dicie Howell Has a Busy Month

Dicie Howell, who, it will be remembered, filled thirty-two concert engagements during her first season before the public, is evidently continuing the great success and popularity established at that time, for she is in constant demand, not only for concert work, but for appearances in oratorio. That she is in the midst of a very busy month is apparent from the list of her December engagements, a few of which are: December 9, Flora MacDonald College, North Carolina; December 11, Coker College, Hartsville, S. C.; December 13, Greensboro, N. C.; December 17, in



DICIE HOWELL

joint recital, Winston-Salem, N. C.; December 18, Salisbury, N. C.; December 19, Altamonte Springs, Fla.; December 22, in "The Messiah," New York City, and January 22, in the Globe concert.

American Institute Gives Recital

It is seldom that the music critic has an opportunity to hear on a program so large a group of really talented pupils as was the case at the American Institute of Applied Music, New York, Kate S. Chittenden, dean, December 13. Sergei Klibansky offered five young singers of exceptional merit, namely: Evelyn Siedle, a contralto of unusual voice range; Borghild Braasted and English Cody, both singers who attracted attention; Ruth Percy, another contralto, with a voice of rich quality, and Virginia Rea, who sang the exacting variations of Proch in a surprising fashion. There was nothing of the amateur in the performances of these able exponents of Klibansky's teaching. The piano numbers were not one bit behind those of the vocal students. H. Rawlins Baker presented a new comer, Dorothy Wilder, and also Elloda Kemmerer, each doing credit to their teacher. Miss Chittenden was represented by David Johnson, Bernice Nicholson, Madeline Giller, Dorothy Leach (who played the last two movements of MacDowell's "Keltic" sonata with dramatic fire) and Winifred Woods, a demure young maid, whose appearance matched the three dainty numbers by Debussy which she played. Louise Keppel, pupil of Leslie Hodgson, played "May Night" (Palmgren) exquisitely, also Carpenter's "American polonaise." She has been Mr. Klibansky's accompanist for two seasons, and ably accompanied the singers at this recital; she is rapidly winning an enviable reputation in that capacity.

Mannes to Conduct Museum Concerts

Through the generosity of a few friends of the Metropolitan Museum of Art four orchestral concerts, under the direction of David Mannes, will be given in the Fifth avenue hall of the Museum on Saturday evenings, January 4, 11, 18 and 25, beginning at eight o'clock. The orchestra will consist of fifty-two performers, selected from the best orchestras in the city, and the music will be of the same high character as that which has distinguished the Museum receptions in former years. These concerts will be free to the public, without tickets of admission, and on each evening the entire Museum will be open, although it is closed at present on Saturday evenings as a measure of economy.

Philharmonic Members to Be Entertained

For its fourth Sunday afternoon concert, December 22, at Carnegie Hall, New York, the Philharmonic Society, Josef Stransky, conductor, has selected an all-Russian program as a distinctive offering. Ethel Leginska, the Russian pianist, is to be the soloist.

The lay members of the Philharmonic Society will enjoy an "Evening of Light Music" at the Waldorf-Astoria Hotel on Friday evening, December 27. Alfred Megerlin, the concertmaster of the orchestra, will play a solo. For the concert numbers, Conductor Stransky has drawn upon Suppe, Sibelius, Dvorák, Brahms, Waldteufel, Herbert, Tschaiakowsky, Johann Strauss and Sousa. This is one of two evenings which will be devoted during the season to the entertainment of members of the Society.

Oratorio Society to Sing "The Messiah"

Ninety-two performances of "The Messiah" at Christmastide is the achievement of the Oratorio Society of New York. These have been given under the conductorship of Leopold Damrosch, Walter Damrosch, Frank Damrosch and Louis Koemmenich, and now again under Walter Damrosch. The ninety-third performance will

take place on Friday evening, December 27, at Carnegie Hall, with Olive Kline, Mary Jordan, Craig Campbell and Arthur Middleton as soloists, and the New York Symphony Orchestra assisting the chorus of 225. Hardly any music is more appropriate at this particular time than this beautiful message of "Peace on earth, good will towards men."

Strangest Applause Ever Received by an Artist

Great artists, it is said, are the most modest people in the world! They never will have anything to say about themselves nor own up to having had most interesting experiences. And Raoul Vidas is no exception.

His success has left him as unspoiled as one could wish for, and aside from a greater seriousness than one perhaps finds in boys of his age, there is no affectation or pretentiousness in his manner to set him apart from other boys of seventeen. His travels have been more to him like jolly adventures than fields for new honors, for it must be said that wherever he has appeared, press and public have unstintingly meted out their praise for his playing.

He has toured France and England, and when asked which country he liked best, his eyes fairly shone as he replied: "I love France. I was born in Roumania but I was educated in France from the age of four and that is my adopted country. I'd like to have been fighting for her if I were old enough. The soldiers are wonderful as they marched through the streets of Paris on their way to the front." Of course, boylike, he thought only of war's glories and not of its crueler side. When he was reminded of this fact, he became very quiet. "No, I have seen the other side of it, too. I have played to a great many of our glorious wounded ones as they convalesced in hospitals, and I shall never forget them. They said I and my violin cheered them up, and once I remember one fellow who had lost both legs. He was very quiet in his chair but when my piece was finished he quickly unstrapped his two wooden legs and knocked them together to applaud me. It made me feel very badly, though it was amusing to see him as he did it."

Alessandro Dolci's Popularity

Alessandro Dolci, the noted Italian dramatic tenor, was born at Bergamo, entered the musical institute there at the age of ten, and received the degree of Master of Theory at nineteen. After a period of teaching in the institute, and the required military service, he made his debut in the Turin Opera. Mascagni, hearing Dolci there, invited him to sing in "Parisina," at Livorno, where he appeared fourteen times in this opera. He then experienced successive triumphs in practically all of the leading opera houses of Italy. Again Mascagni rated him as the first dramatic tenor in Italy by naming him for the revival cast of Rossini's "Moses" at the Teatro Quirino in Rome, and subsequent tours of other cities in celebration of the hundredth anniversary of Rossini's birth.

Since Mr. Dolci's sensational debut at the Auditorium in Chicago in "Traviata," he has been acclaimed one of the best Italian tenors heard since the inception of the Chicago Opera Company, and words to this effect have been written by the various critics on the daily papers. Since then the new Italian tenor has won a series of no less emphatic triumphs in the different roles of his large repertoire.

Mrs. Roeder's Estate \$20,000

A Stradivarius, valued at \$7,500, was the principal item in the estate of Geraldine Morgan Roeder, the wife of Benjamin F. Roeder, general manager for David Belasco, which was appraised yesterday. The total amount of the estate is over \$20,000, according to the figures given out by the Surrogate's Court.

Mrs. Roeder, who died May 20 last, was the first American to win the Mendelssohn prize in Berlin. She was a pupil of the famous violinist, Joseph Joachim, and after finishing her course with him made many tours of both Europe and America.

According to the terms of the will her husband receives one-third of the personal property, her son, Benjamin F. Roeder, Jr., two-thirds of the entire estate, and her brother, Paul Morgan, the cellist, a one-third interest in the Stradivarius.

Our Mary Arrives

All the doubting Thomases who did not believe that Mary Garden was coming over for her season with the Chicago Opera Association were disappointed to learn that Our Mary arrived Sunday last on the French steamship Lorraine. She remained in New York only two days, leaving for Chicago Tuesday aboard the Twentieth Century. Mary, by the way, though of American parentage, insists that she is a British citizen, as she was born in Scotland.

Bohemians to Dine Rachmaninoff

In honor of Serge Rachmaninoff, the Russian pianist and composer, a dinner and musical program will be tendered to that gentleman by The Bohemians (New York Musicians' Club), at the Hotel Biltmore, Sunday evening, January 5. The entire receipts of the evening will be donated to the American Friends of Musicians in France.

Haberstro at Lexington College of Music

One of the latest acquisitions to the faculty of the Lexington College of Music, Lexington, Ky., is in the person of Albert Haberstro, basso cantante. Mr. Haberstro is a thorough musician and is the possessor of a beautiful voice, which he uses most artistically at all times.

Metropolitan Going to Atlanta

The annual visit of the Metropolitan Opera Company to Atlanta, Ga., has been definitely arranged for, and the organization will go there for a week of opera, beginning April 21, 1919. The visit was omitted last year on account of war conditions.

Transcontinental Tour for Flonzaley's

The Western circuit of the Flonzaley's present season includes appearance at the first of the Chicago series of three concerts; from Chicago the members of the quartet go to Wisconsin, appearing in Milwaukee, in Madison at the University of Wisconsin, and in Appleton at the Lawrence Conservatory. Their next appearance is in Illinois, at the universities of Illinois and Chicago; thence they will journey to Philadelphia for participation in the Chamber Music Series in that city. On January 5, 6 and 7 they will play in Detroit, under the auspices of the Chamber Music Society of that city. Leaving Detroit, the quartet will appear in St. Louis, Chicago, Cleveland, Hamilton, Ontario, and Buffalo, returning to New York and playing its annual concert at the Master School, Dobbs Ferry; then follow the second of the New York series and the first of the Boston series.

Elsa Fischer String Quartet in Tarrytown

The first of a series of three educational concerts to be given by the Elsa Fischer String Quartet at the Knox School, Tarrytown-on-the-Hudson, took place before an aristocratic audience on Saturday, December 7. The program comprised Haydn's quartet in G minor; air, Bach; menuet, Boccherini; bourree, Handel, and quartet in G major, by Mozart. The second concert is scheduled for January, 1919, on which occasion works by Schubert, Chopin, Schumann and Beethoven will be performed.

Early in February the third and last concert will be given with a program of modern compositions from Debussy, Dohnanyi, and Ippolitoff-Ivanoff.

OBITUARY

Edouard H. Porte

Edouard Hippolyte Porte, aged forty-eight, one of the greatest of present day musicians, died at the City Hospital, East Liverpool, Ohio, Saturday, November 30, following a brief illness of Spanish influenza. The deceased was born at Gettysburg, near Marseilles, France, on July 23, 1867. He studied at Marseilles conservatory and later at the Paris Conservatory.

He entered the French army and served three years, later being honorably discharged and started to tour Belgium. He studied at Liege, and during his travels became acquainted with Eugen Ysaye. He then toured Algiers, Turkey and returning to Paris, met the manager of the French Grand Opera Company and contracted to come to America with their orchestra as conductor, landing in this country in 1893 at New Orleans. He had a repertoire of 150 operas which he could successfully lead without a score.

Following seven years at New Orleans he finally, following the panic in '93, in which he lost his fortune, drifted North and came to East Liverpool, where he has since been considered the leading authority on musical matters. His entire life had been spent in pursuit of music, and his operas, masses and cantatas numbered into the hundreds.

Jessie Thomas Brewer

Jessie Thomas Brewer passed away at Chowan College, Murfreesboro, N. C., November 27, 1918. She was the daughter of President John B. Brewer, formerly of Danville, Va., and was a pianist of ability, having a degree from Meredith College, Raleigh, N. C., afterwards studying with Rafael Joseffy. For several years she was organist of the First Presbyterian Church of Danville, Va. She studied organ with Dr. William C. Carl, of the Guilford Organ School, and was an associate of the American Guild of Organists, an active member of the Virginia Chapter of this organization. She was also teacher of piano at the Randolph Macon Institute at Danville, Va.

She was widely known and admired both for her exceptional musical ability and her lovely personality. Her brilliant and promising career was cut short last January by an attack of acute nephritis. She is survived by her father, mother and three sisters. She was interred at Wake Forest College, N. C., in the old family burying ground. Her great-grandfather, Samuel Wait, D. D., was the first president of the college.

Saba Doak

Saba Doak, well known as a concert and church singer, died in Chicago Sunday morning, December 8, after a short illness. She had studied extensively both in Europe and the United States, and was gifted with a voice of unusual beauty and power. Her principal teachers were Oscar Seagle, Jean de Reske and Alice Prince Miller, of Chicago. A large circle of friends and acquaintances are deeply grieved at the sudden close of a career so rich in promise and will always remember the charming radiant personality that was hers. Interment was at Huntsville, Ala., Miss Doak's former home.

Monroe H. Rosenfeld

Monroe H. Rosenfeld, press agent, journalist and writer of popular songs, died in New York last week, aged fifty-six. He was the head of the Rosenfeld Musical Press Bureau. Among his best known songs were "Johnny, Get Your Gun," "With All Her Faults I Love Her Still," "I Broke the Bank at Monte Carlo" and "Hush, Little Baby, Don't You Cry." He is survived by his wife and a daughter.

Karl Stumpf

Karl Stumpf, a woodwind player of the Boston Symphony Orchestra, died suddenly on Thursday, December 12, at the home of his mother, Mrs. H. Schreyer, St. Nicholas avenue, New York.

UNSOLICITED REMARKS ABOUT

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Music on My Shelves

I am sure that most singers will hail with great interest the recent publication of five old Spanish songs "in novel settings," by Kurt Schindler. There is an apparent dearth of good Spanish music, unfortunately, out of all proportion to the interest aroused in it during the last few years. Outside of Granados, Albeniz and Alvarez, there seems to be little, either for voice or piano, that is worthy of serious study. The few folk-songs that have come to us so far have a general sameness that tends to monotony, and are not nearly as interesting and attractive as the so called popular music of today, with its fascinating dance rhythms, that comes to us occasionally from Cuba and South America. And so to have five such unusual and beautiful songs suddenly presented to us makes one wonder if there is not perhaps a great deal of hidden treasure that has never been brought to light. Mr. Schindler has already done a great deal to enrich our musical experience; but one can not help hoping that he will continue his valuable research in this direction.

Of the five songs he has given us, the loveliest, I think, is "The Virgin's Complaint" ("Cant de la Verge"), from an old Spanish mystery play, "The Death and Assumption of the Virgin." This chant is essentially for coloratura or high soprano and gives a wonderful opportunity for coloring, as it is almost oriental in tonality and style. There are also two Catalonian Christmas songs of the fifteenth century, "The Three Kings" ("Cance de Nadal") and "The Birds Praise the Advent of the Saviour" ("El Cant des Auelles"), both of which are tender and naive and very lovely. The other two are particularly good for either tenor or baritone. One, the "Serenade de Murcia," after original folk themes, is tremendously effective, being very rhythmic, while its melody, presenting the "Moorish style of Spanish Music," is full of delicate florature passages. The last, "The Silversmith" ("El Pano"), is a gay, graceful, rhythmic little folkdance, with a suggestion of guitars in the accompaniment. As Mr. Schindler points out, "the finale of Lalo's violin concerto (symphonie Espagnole) is founded on a very similar melody and rhythm." HENRIETTA STRAUS.

Program Making

I would like to reiterate the fact that a program devoted entirely to modern music must be treated chiefly as a pictorial art. I can not lay too much stress upon this, as it is the common mistake made by most artists to regard a program as merely a variation of moods, grouped according to the nationality of the composers. That is why their programs are generally lacking in unity and effect; the impressions of one part will either clash with or neutralize impressions of other parts; the sensuous element of the music is not taken into consideration—that element which makes each composition and each school "distinct in kind"—and the program, failing to deliver its message harmoniously and completely, reacts upon the success of the executant, for an audience is not always discriminating in its blame.

The principle involved is the same as that in hanging pictures in a gallery. It is not the subject matter so much as the way the subject has been handled—the line, the color, the nuance, that "incommunicable, untranslatable, imaginative quality" in every work of art, whether it be painted in oils or in sound—the proper lighting of the whole—on a program as on a wall—it is all this that makes the building of a modern program so complex and so difficult. The early classics present no such problems, being pure line, and varied only according to mood; and to continue to hold as models in form what were used by great artists even fifteen or twenty years ago is absurdly reactionary, in view of the radical changes that have taken place in musical thought and material during the last decade. Our music of the present and our so called futurist music is either all color or all nuance. This is even more emphasized in our songs by the texts, because each school of thought is reflected equally in all the arts. We find striking examples of this perfect union of poetry and music, for instance, in certain combinations of Schumann and Heine, of Debussy and Verlaine. But we are already outstripping the last two—so quickly does tomorrow become today. Why must our programs lag behind? HENRIETTA STRAUS.

488th Concert at Sterner Institution

What a record is this to be proud of! Four hundred and eighty-eight concerts at the New York School of Music and Arts, under the direction of Ralfe Leech Sterner, testifies to the continuous activity of this school. Four composers were represented on the program of piano pieces played at the school December 5, namely, Chopin, von Weber, Mendelssohn and Liszt, the players being pupils of Arthur Friedheim. Eight numbers made up the list. Manifest approval was bestowed on every pianist, hearty and spontaneous applause following each closing chord. Poetic beauty, power, firm touch, assurance, clean touch and variety of expression, these were some of the qualities displayed by Wilbur Knight, Bernetta Schaffer, Helen Durbin, Arrolaine Smith, Fannie Louise Rixey, Lucille Butcher, Vesta Hastings and Ruby Gutierrez. Some of the youthful pianists have, even at so early a period, developed considerable individuality, all of which conduced toward making this 488th concert a huge success.

Opera at Hunter College

Continuing the series of "Opera Evenings" at Hunter College, Dr. Fleck presented "Bohème," December 5, before an audience which crowded the auditorium to the utmost, with people standing. One of the features of the evening was the attendance of and speech by Otto Kahn, which was much enjoyed. The financial magnate and Metropolitan Opera House director was one of an audience which was intensely interested in Dr. Fleck's wise, witty and instructive analysis of "Bohème," an audience which came to learn and enjoy. Treating these "Opera

Evenings" from a purely educational standpoint, as a civic movement, behind which are many of the big men of the city, of political and social importance, opera for the masses is to assume equal importance with literature, art and science. Heretofore it has been given last place; but the men who think as Dr. Fleck does are at the beginning of a reform in this musical matter. The big crowd heard excellent singing. Mme. Auld, soprano; Miss Haesler, alto; Signor Venanzi, a magnificent baritone; Pierre Remington, bass, who deserves a special word, and Ernest Davis, tenor, all contributing much toward making the affair the fine success it was.

Almost 5,000 Detroiters Hear Concert

At the Central Concert Company recital given by Margaret Matzenauer, Maud Powell and Frank La Forge, in the Arcadia at Detroit recently, the Free Press reports that about 4,500 persons crowded that hall to hear those popular artists. The times says of the event: "The occasions have been rare indeed when Detroit concert goers have been treated to a more delightful or satisfying program." The Journal remarks: "Altogether such an evening as will live long in the memory of the big audience."

Sophie Braslau in New Hebrew Song

Sophie Braslau, of the Metropolitan Opera Company, will give her annual New York song recital in Carnegie Hall on Sunday afternoon, December 29. She will open her program with a group of Bohemian songs by Anton Dvorak. She has selected also a Hebrew song, "The Sabbath Eve," by Binder, which she hopes will rival the popularity of "Eili, Eili," a song Miss Braslau was the first to introduce in New York concert halls.

The Soder-Hueck Studio Reports

George Reimherr, the American concert and oratorio tenor, has just received his honorable release from army duties and has returned home from the Central Officers' Training School, Camp Gordon, Ga., to take up his professional vocal work again. "I am so glad to see this splendid singer back from war duties," said Mme. Soder-Hueck to a representative of the MUSICAL COURIER. "It seemed such an interruption of his fine career, and yet, when it comes to facts, Mr. Reimherr never stopped singing, and appeared in concerts as much as he could in combination with his military duties. He gave concerts for the Y. M. C. A. and the Red Cross. Why, last spring in a big charity concert given in Brooklyn, N. Y., he brought the house down with his splendid interpretation and had to add encore after encore to satisfy his audience. They not only applauded but stamped with their feet and went wild over him as I never thought it possible for so young a singer. Reimherr also appeared as soloist with the Volpe Symphony Orchestra in New York during the summer, and last month sang at different affairs at Atlanta, Ga. Just two weeks before his departure he sang at the



GEORGE REIMHERR.

old famous Ponce de Leon Church, Atlanta, Ga., his selection being "How Many Hired Servants," from "The Prodigal Son," by Sullivan, making such an impression that he individually was engaged for a big concert at Atlanta for the coming spring. Reimherr returns in splendid health and voice and his big following of friends and admirers rejoice in seeing him back and home again. This is the first of my three professional singers in army duties to return. The other two—Lieutenant Walter Heckman, my fine operatic tenor, and Walter Wagstaff, the baritone, sergeant with the famous marines, both of whom have been on the firing line have not returned yet; in fact, no message whatever has been received from them for the last two months, which fact worries their families and myself greatly. Yet I hope and trust to see them back in our country healthy and safe real soon. These men have all been totally trained under me and have worked many years with me, so that it is small wonder that I take such a warm personal interest in their welfare."

Brooklynites Like Mme. Sundelius

One of the outstanding features of the concert given by the Apollo Club on Tuesday evening, December 10, at the Brooklyn Academy of Music, was the work of Marie Sundelius, soprano of the Metropolitan Opera Company. As was to be expected of this popular artist, she sang with her usual skill and was the recipient of hearty and prolonged applause.

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